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(A classified list of the new books planned for publication during the coming Fall and Winter season.)

BOOKS OF THE COMING SEASON.

As far as the publishers have informed us, we print to-day our semi-annual classified list of the new books that are supposed to be forthcoming during the Fall and Winter months. It is a lengthy list, as usual, and would be occasion for despair did we not know how large a fraction of its contents might be neglected by even the most omnivorous reader without suffering any very serious loss. Many of its promises will doubtless turn out to be disappointments, but, on the other hand, it is pretty certain to contain some titles which, meaning nothing in the bare announcement, will eventually be found to stand for unanticipated delights. The genuine Book — for such a phenomenon really occurs now and then — is more likely than not to come without much observation, and make insignificant many showier tomes that have been heralded with the blare of trumpets. We did not hear much about "Joseph Vance" and "The Old Wives' Tale," for example, before they actually came to hand, but it did not take long to discover their quality. Again, it is more than likely that the season's output will include works that are not even announced at the present time, but that will outrank the best of those whose appearance has been awaited. Last year's experience gave us such a work in the Wagner autobiography, which was published with little preliminary parade, and which was probably the most important publication of the whole year.

There is certainly nothing of comparable importance among the biographies now catalogued for production, and the chief impression one gets from the list is that the business of biography is greatly overdone. It is, as we have frequently before pointed out, a peculiarly Anglo-American business, and the French or German reader is apt to be amazed at the unimportance of most of the lives that are thought by somebody to be worth writing about in the English language. Then, if a man is of considerable prominence, we are fairly sure to have several lives of him instead of the one that might be thought sufficient. There is usually the "official" biography, which is apt to be preceded by sketchy affairs hastily put together after his death, to be followed by lives written from some special angle of observation, and to be supplemented by lives prepared for the innumerable

biographical series that some publishers have a mania for projecting. All of these categories may be illustrated from this year's list. We are to have new biographies of Ruskin, Bret Harte, Lincoln, Liszt, Tolstoy (two), Daniel Webster, Maupassant (by his valet), Thackeray, Andrew Jackson, Napoleon, Luther, Robert Louis Stevenson, and Alexander Hamilton — a miscellaneous group, surely, of most of whose members we are already rather well informed. The new Ruskin biography, by Mr. Edward Tyas Cook, is the only one of the lot that promises to be of much value. Fresher of interest, of course, are the promised biographies or memoirs of Mr. Frederic Harrison, Winslow Homer, Francisco Ferrer, M. Maurice Maeterlinck, Mr. G. B. Shaw, Senator Cullom, Mr. J. Pierpont Morgan, Mr. Booker Washington, and President J. B. Angell. But we are not made exactly eager even by these prospects. Most of the books will be pleasant to read, and informing, but they could be spared.

We do not find the historical list especially promising. Mr. William Roscoe Thayer's work on Cavour and Mr. George Macaulay Trevelyan's work on Garibaldi will renew our acquaintance with the history of the Italian *Risorgimento* in a way that cannot fail to be interesting. Mr. Charles Francis Adams's collection of "Studies Military and Diplomatic" will doubtless give us a fresh and incisive treatment of whatever their themes may be. Mr. James Harvey Robinson is one of the most thoughtful and scholarly of American writers in this field, and his volume entitled "The New History" cannot fail to be profitable. Other titles that attract attention are: "A History of the American Bar," by Mr. Charles Warren; "Kansas in the Sixties," by Mr. Samuel J. Crawford; "The Women of the Cæsars," by Signor Guglielmo Ferrero; "The Annexation of Texas," by Mr. Justin H. Smith; and "The Common People of Ancient Rome," by Mr. Frank Frost Abbott. We note also that the "Cambridge Mediæval History" is now ready for launching, and that its first volume may soon be expected.

Books of travel constitute a category that supplies interesting and even fascinating reading, although few such books are treasured as permanent additions to literature. We can hardly expect an "Eothen," or a Palgrave's Arabia, or a Dufferin's "Letters from High Latitudes" every year, but there is much promise in such forthcoming works as "From Constantinople to the Home of Omar Khayyám," by Professor A. V. Williams Jackson; "The Arctic Prairies," by Mr. Ernest Thompson Seton; "Argentine Plains and Andean Glaciers," by Mr. Walter Larden; "South America of To-day," by M. Georges Clémenceau; "With Pack and Rifle through Trackless Labrador, by Mr. H. Hesketh Pritchard; "Undiscovered Russia," by Mr. Stephen Grahame; "Across China on Foot," by Mr. Edwin J. Dingle; and "A Motor Flight through Algeria and Tunisia," by Mrs. Edward Ayer.

The category of general literature seems to give the most promise in the direction of the essay, which will be exemplified by such volumes as these: "Beauty and Ugliness," by Vernon Lee; "Memories and Studies," by William James; "Some Representative American Story-Tellers," by Mr. Frederick Taber Cooper; "Genius and Other Essays," by Edmund Clarence Stedman; and "Democracy and Poetry," by Mr. Francis B. Gummere. Of somewhat larger scope are such works as that of Mr. W. B. Yeats on "J. M. Synge and the Ireland of His Time" and that of Mr. Montrose J. Moses on "The American Dramatist." The "Letters of Sarah Orne Jewett," edited by Mrs. James T. Fields, will be sure of an appreciative circle of readers. The American public, which is now getting into the habit of reading plays as well as of seeing them on the stage, will be given several in printed form: "Mona," by Mr. Brian Hooker; "Embers," by Mr. George Middleton; "Disraeli," by Mr. Louis N. Parker; "Sherwood, Robin Hood, and the Three Kings," by Mr. Alfred Noyes; "As a Man Thinks," by Mr. Augustus Thomas; "The Piercing Sword," by Mr. Charles Rann Kennedy; and probably many more not thus far definitely announced.

In mentioning works of fiction, we hardly know where to begin or where to end. The following novels are at least among those that will be awaited with the greatest interest: "The Song of Renny," by Mr. Maurice Hewlett; "The Witness for the Defence," by Mr. A. E. W. Mason; "A Likely Story," by Mr. William De Morgan; "Hilda Lessways," by Mr. Arnold Bennett; "The Fruitful Vine," by Mr. Robert Hichens; "Under Western Eyes," by Mr. Joseph Conrad; "Adrian Savage," by Lucas Malet; "The Money Moon," by Mr. Jeffery Farnol; "A Safety Match," by Mr. Ian Hay; "The Principal Girl," by Mr. J. C. Snaith; "The Case of Richard Meynell," by Mrs. Humphry Ward; "The Composer," by Mr. and Mrs. Castle; "The Inside of the Cup," by Mr. Winston Churchill; "The

Healer," by Mr. Robert Herrick; "The Iron Woman," by Mrs. Margaret Deland; "The Conflict," by David Graham Phillips; "Kennedy Square," by Mr. F. Hopkinson Smith; and "Ethan Frome," by Mrs. Edith Wharton. Here are a dozen from the other side of the Atlantic, and half that number from our own. It must be regretfully admitted that the English list is much the more important of the two.

THE EIGHTEENTH CENTURY COME AGAIN.

The volcanic period is over for the present, — the crust of the earth is cooling. Human opinion, which for a century and a half has swayed with the fluidity of fire, is becoming fixed. Life is growing more and more sober, and sensible, and dull. Enthusiasm is at a discount. Faith is doomed and the ideal is damned. We have deposed the gods and taken up with common humanity. The ordinary appeals to us rather than the exceptional. Smugness and snugness for us, and to the deuce with illimitable aspirations, unselfish heroisms, and profundities that have to do with the dark foundations of our estate. After its outlaw escapades with Karl Moor and Fra Diavolo, mankind has gone back to the domination of the policeman and the parish beadle. We think more of the tariff to-day than of our immortal souls, and more of motor cars and the social column of the newspaper than of either.

Under such circumstances it is natural that there should be a renewal of interest in the English eighteenth century. A common feeling binds that epoch to ours. The strongest instincts then as now were the instincts for material welfare, and common sense. Man social rather than man solitary is our chief study now as then. In both periods talent more than genius comes to fruition.

Accordingly we have had of late a revival of eighteenth-century literature. There has been a wide commemoration of Dr. Johnson, almost a new coronation of that ponderous Dictator of Letters who is again accepted as expressing the most native and permanent factors of English character and thought. Certainly he has not been treated with so much reverence since he laid down his sceptre with his life. Biographies, studies, editions of other writers of that brilliant epoch, have appeared in quick succession. Pope has been studied in his strength and weakness. The melancholy and mighty Swift has been sympathetically analyzed. Sterne's mockery and pathos have been critically fixed. Goldsmith and Sheridan have been rehabilitated as to their lives, and set more securely on their thrones of fame. It is doubtful if there has ever before been so thorough an exposition or such a profound appreciation of these writers and others of their kin and kind.

All this is only just, and it is perhaps a fortunate turn of appreciation after the "chatter about Harriet" and the discussions about Mrs. Carlyle which threatened to swamp our criticism a decade ago. The critics of the Romantic school wrote such ineffable nonsense about Shelley and Hugo and others, that the swing of the pendulum of taste backward and downward was as desirable as it was inevitable.

But the danger now is that the pendulum will stop at its nadir, at the lowest possible point. The common-sense of mankind is a kind of gravitation which is always tending to bring everything to a halt. We have got to recognize that there is a higher and a lower glory in literature.

At bottom, the question is between poetry and prose. By poetry I do not, of course, mean merely verse, though the movement, the rhythm, the concerted sweep of verse, is a symbol of that life-giving element which is poetry, just as the disintegration, the dissonance of prose is a symptom of that static condition of existence which we call matter.

The poetic view of life is a whole view, the prose outlook a partial one. Poetry globes itself. In its smallest example, it gives us action, character, light and shade, reality and reflection, foreground and distance, this world and the next. Prose generally runs off in some single direction; it is one-sided. It deals with axioms, maxims, half truths or half experiences.

Wit and humor mean disintegration. The orb of the universe is shattered and the fragments run about in glittering confusion. Prose is therefore the vehicle for humor. The English eighteenth century is perhaps the most remarkable prose epoch in literature, and taken altogether it is marked by the most varied and original outburst of wit and humor ever known. Single wits and humorists there are, strown through the ages, superior to any man of this period; but as a group, Dryden, Pope, Swift, Wycherley, Congreve, Vanburgh, Farquhar, Goldsmith, Sheridan, Steele, Addison, Sterne, Fielding, Smollett, and Burns have never been equalled. And in colloquial wit, Doctor Johnson dominates the centuries.

This is the largest galaxy of brilliant stars in our literature. Pre-Shakespearean literature has dwindled to two names — Chaucer and Spenser. In spite of all the efforts of critics, Shakespeare's contemporaries and rivals have faded from the sky. Milton is alone in his heaven. But the lights of the eighteenth century support each other in their multitude. They paled a little before the fiery dawn of the Romantic revival, but they were visible in its full daylight, and now they promise to become dominant again.

What the eighteenth-century literature had supremely was common sense. It was in full correspondence with the thoughts and affairs of the average man. And it did not deal with him as a king of nature, still less as the mystic tenant of eternity. It confined its view of him to his social and political doings and relations. Its moralities and maxims and irony and comedy were all of the world worldly — the multifarious history of Vanity Fair.

What the eighteenth-century literature did not have were those vibrations of the soul which shake man out of self — those tidal agitations which heave up

landmarks and make a new geography of the mind. Except near the close of the epoch, in Burns, it produced no writer with the central fire in him. Except in its few disinherited children, the poets Gray, Collins, Chatterton, it has nothing of vision and charm, nothing of the full-rounded revelation of life. A spiritual Desert of Sahara, it stretched from the roots of the forests and mountain ranges of English thought, flat, dry, hard in its unfructifying common-sense.

Men could not stand it. They thirsted for the water-springs of the spirit, hungered for the rises and ranges of life. Moved by a common impulse, they left the levels and struggled on toward the heights. Millions perished by the way; errors and excesses and orgies marked their path; but for a time the race was better than it had been — a nobility was re-born in man. Romance, Beauty, the Supernatural, came back; and literature blossomed and bourgeoned as it has only done a few times in the history of the world.

Now this impulse seems to be spent. We are falling back into the eighteenth-century mood. There are differences, of course. In thought, we have substituted the idea of evolution for rationalism; in form we have put the novel in the place of satire or didactic form. But for absolute poetry — the poetry of imagination and beauty — we have the same disinclination as our forefathers had then. Tragedy is again abhorent to us, and we wreak our soule on humor and social comedy.

It is perhaps worth while to hunt about for a concrete contrast of these rival schools of thought and art. Shelley is the extreme example of the Romance revival. He carried its banners to its farthest point. Thackeray, on the other hand, is one earlier reincarnation of the eighteenth century — the man who re-expressed its ideals, or want of ideals. As far as their lives were concerned, the comparison would, at first blush, seem to be favorable to Thackeray. But it is as writers that we have most interest in them; and which must we prefer — Shelley with the throb and thrill and ecstasy in his voice which take our hearts, the aërial visions shot through with golden fire which refresh our minds, or Thackeray with his polite and incredulous smile and his pictures of a sordid and soulless world!

In the very best literature we get the noble vision and reality combined — beauty and grandeur and truth in one. But we do not get it in the work of any age which banishes poetry; we do not get it in the literature of the eighteenth century, or in our own which expresses the same mood. Certainly we have no need to preach common-sense or comic irony in America. We wear Benjamin Franklin in our dispositions, and are not likely to go astray in the direction of enthusiasm, passion, profundity, or to sacrifice to eccentric and exceptional gods. The eighteenth-century revival can do us no good — it will only confirm us in our faults. The prose view of life is too much with us as it is.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

LESSONS FROM THE OUTSIDES OF BOOKS that have seen service are writ so large that even he who runs through the alcoves of a library may read them. The human preference for amusement to instruction, and for easy and simple to strenuous studies, becomes at once apparent from the frayed and stained and re-bound condition of fiction and humor and popular science, as contrasted with the unworn and comparatively spotless dress of more profound and scholarly works. But more curious, and significant of another trait in readers, is the external aspect of almost any single volume that is read at all. The darkening of the leaves' lower edges, resulting from thumb-pressure, is nearly always greatest in, if not confined to, the first part of the book. Scrutinize a library copy of Darwin's "Origin of Species" or "Descent of Man," and you will find the later pages surprisingly fair and fresh, in contrast with the dog-eared and finger-marked earlier ones — a sad proof of the weakness of human perseverance. This, too, may be seen without opening the book, but by merely examining its lower edge. Standard works in several volumes commonly exhibit a marked difference in the condition of the earlier and later volumes, the wear decreasing rapidly toward the end, and the re-binding being ordinarily confined to the first one or two volumes. Yet something else than human inconstancy may also be deduced as accountable for this. When a reader gets fairly into the swing of his author, he reads much more rapidly and easily than at the beginning, thumbing the pages less and turning the leaves faster, — even as the book of life is inclined to run off in its later portions with considerably less wear and tear, less painful spelling out of the words, than in its opening chapters. In short, who shall say that a complete analysis and description of human nature might not be made from a sufficiently keen-eyed scrutiny of a public library's bookshelves?

* * *

THE INTELLECTUAL FERMENT IN LATIN AMERICA has been commented on several times in THE DIAL. Scattered through Cuba, Mexico, and South America, there have sprung up recently various groups of poets, critics, and thinkers, who are working with a common impulse toward a new birth of Spanish literature in the new world. In a preface to the *Cuestiones Estéticas* of Alfonso Reyes, published at Paris, Señor Francisco Garcia Calderón writes as follows of some modern Mexican authors: "Alfonso Reyes belongs to a sympathetic group of writers, a little Mexican Academy for free discussion of Platonic ideas. Pedro Henríquez Ureña, son of the poetess Salomé Ureña, is the Socrates of this fraternal group. He will be one of the most certain glories of American thought. Critic and philosopher, he is a soul evangelical and protestant, eager for great problems and profoundly versed in

Spanish and Italian literature. Joined with him are Antonio Caso, a philosopher deeply schooled in Nietzsche and Comte, sunken in meditation, eloquent, the creator of beautiful syntheses; Jésus I. Acevedo, great architect of ideas, distant and melancholy, lost in the contemplation of his visions; Max Henríquez Ureña, brother of Pedro, artist, journalist, and brilliant musical critic; Alfonso Craviolo, art critic, and others various and fine, whose affection for noble idealism harmonizes with the richest variety of special scientific knowledge. Among these, Alfonso Reyes is the Benjamin. He is the son of General Bernado Reyes, Governor of a Mexican State and a rival of Porforio Diaz." It is noticeable that all these new Latin American authors hold by France. French literature and ideas dominate the movement. On the other hand, of the space which French and Italian periodicals and newspapers devote to American doings, literary or political, nine-tenths is given up to Latin America. The United States usually follows on a bad second to some little republic of the South whose existence we habitually ignore. There would seem to be a lesson in this for us to recognize our neighbors who are recognized by a great part of the world.

* * *

THE OLD-TIME TITLE-PAGE, no niggard of printer's ink, and honestly striving to convey a full and true conception of the contents of the book to which it is prefixed, has a picturesqueness and charm unknown to its abbreviated modern successor. Mr. J. H. Whitty of Richmond has prepared, and the Virginia State Library has published, "A Record of Virginia Copyright Entries (1790–1844)." The Continental Congress passed a resolution in 1783 recommending to the several States a copyright law, and this resolution was favorably acted upon by Virginia in 1785. Copyright entries were thereafter registered in the United States District Court of Virginia, until Congress transferred the registry of all copyright books to Washington in 1870. Mr. Whitty's pamphlet contains between three hundred and four hundred titles, many of which excite one's interest, curiosity, or amusement. For example, a pansophical writer, Josbua Peel, has a book on "Truth and Reason: or, A fair investigation of many of those things which keep them in Shade; Delivered in a course of Theological Lectures, Wherein Truth is clearly unfolded and defended by reasonable arguments, drawn from the surest Testimonies of past and present Experience, Historical Evidence, and many plain, undeniable facts." Another author, William Branch, Jr., attempts a metrical solution of the riddle of existence, his title reading thus: "Life: A poem in three books descriptive of the various characters in life, the different passions with their moral influence, the good and evil resulting from their sway, and of the perfect man. Dedicated to the social and political welfare of the people of the United States." Another treatise modestly offers "A Plain elementary explanation of the nature and cure of disease, [founded] upon facts and experience; presenting a view of that train of thinking which led to the invention of the patent portable, warm and hot Bath." And still we have disease, are still teased and puzzled by life, still search for truth and reason, and shall continue to write books in fancied solution of some of these perennial problems, *in sæcula sæculorum*.

* * *

THE HORATIAN VIEW OF A SUMMER VACATION, or of a vacation journey in quest of repose and refreshment, has long been familiar to the world from the poet's epistle to Bullatius, and may perhaps be recalled with advantage now that the vacation season has drawn to a close for some of us, while for others the season has passed without bringing the vacation. If we are to believe Horace, the vacationers need not be envied by the non-vacationers; for did he not prove to his restless, globe-trotting friend that happiness has nothing to do with change of climate or place, but depends entirely on one's state of mind? "*Cœlum non animum mutant qui trans mare currunt*," runs the familiar line that forms the kernel to the nutshell of advice contained in the brief letter. And if those of us who have been unable to go abroad this summer, to see the Coronation and other sights, wish additional consolation, is it not ready to our hand in Emerson's essay on Heroism? "Why should these words, Athenian, Roman, Asia, and England, so tingle in the ear? Where the heart is, there the muses, there the gods sojourn, and not in the geography of fame. Massachusetts, Connecticut River, and Boston Bay, you think paltry places, and the ear loves names of foreign and classic topography. But here we are; and, if we will tarry a little, we may come to learn that here is best." Thus the true vacation, like the real Boston, may be said to have no physical existence, but to be simply "a state of mind" — even though a three months' leave of absence, with a letter of credit in four figures, is not exactly despicable to anyone who is human and who is sometimes weary with toiling for his daily bread.

* * *

AN INSTITUTE TO PROMOTE THE KNOWLEDGE OF THINGS GERMAN is announced as about to open in Berlin, with quarters in the new Royal Library, under the official patronage of the government, and with the valuable aid of teachers and professors in the higher schools and the university. The purpose is to interest and instruct educated foreigners, sojourning in the city, in the language, the literature, the art and industry, the ideals and aims, the scientific and other achievements, of our Teutonic friends and rivals. Both class-room lectures and personally conducted excursions will be resorted to for the enlightenment of the foreign visitor. Each "semester," as it is called, though the term here loses its etymological significance, will be eight weeks in length; and a moderate fee (one hundred marks) will be charged for participation in this feast of reason and international flow of soul. October 16 is fixed as

the date for inaugurating this promising and praiseworthy enterprise, which ought to accomplish something toward dispelling that widely prevalent Germanophobia which has its roots in ignorance and a false conception of patriotism.

* * *

THE DEADLY DULNESS OF IMMORAL LITERATURE, as a rule, must have impressed itself on many a catholic-minded reader who has had the courage and perseverance to prove all things in the domain of books, with a view to holding fast that which is good. Mayor Gaynor the other day deftly, though perhaps unintentionally, exposed the real weakness of the morally objectionable book in his comment on a certain work that had been for some reason banned by the New York Public Library. He is reported as having said to a woman who protested against the library's action: "I looked it through last night after trying hard to read it consecutively. I am satisfied that the notion of the author that his book was excluded on moral grounds is erroneous. It is quite harmless, but very stupid. It must have been rejected on that ground. I cannot help calling to mind that scene of Cervantes in which he pictures the priest, the barber, and the niece, sitting in judgment on the books of Don Quixote's library, sparing a few, but committing all the others to the flames, and especially the stupid ones. If this book had been there I am certain it would not have escaped the flames."

* * *

A NEW TREATMENT OF THE FAUST LEGEND may confidently be expected if M. Rostand, lately the unfortunate victim of an automobile accident in France, carries out his reported intention of trying his hand at the theme that has challenged a Marlowe, a Goethe, a Gounod, and countless others, known and unknown. Here certainly is an opportunity for him to surpass his previous popular successes and to rise to hitherto unattained heights. Yet poets like other men are the victims of their own peculiar endowments; and any drama, with whatever *motif*, from the brilliant author of "Cyrano" and "Chantecler" is very sure to be unmistakably Rostandesque, — out of the ordinary, attention-compelling, something more than a nine days' wonder, but not free from the inevitable defects of its qualities. Goethe's laurels are not yet in danger.

* * *

THE NOVEL OF THE FLYING-MACHINE may soon be expected to displace the now somewhat stale romance of the motor-car. This is the prospect as it opens itself to the experienced vision of sundry publishers of popular fiction. Who are to be the Williamsons of the coming type of best-selling thriller? Or will that talented pair aim now a little higher (at the fleecy sky instead of along the macadamized road), and repeat in another realm the success achieved by their "Lightning Conductor" and "Scarlet Runner"? The assured touch of the actual flyer, however, cannot for some time yet be expected from one novelist out of a thousand; and until flying is something more than a mystery and a marvel to the great reading public, the aviation novel cannot make an irresistible and universal appeal. Wonderful it must be, but not beyond the limit of a sufficiently common experience. Mr. Grahame-White has named thirty years as the time within which transatlantic passenger traffic by airship on a large scale may be looked for; but the aëronautic novel, in some form more realistic and convincing than Jules Verne's "From the Earth to the Moon," will come much sooner.

* * *

THE BEST PROPÆDEUTIC TO AUTHORSHIP, concludes "The Athenæum" after making a study of nearly three hundred British writers of note, all but fifty-two of whom were found to have received more or less formal schooling, including often some professional training, "is the combination of public school and university, set off preferably with a call to the bar or ordination, though a medical degree as an extra is by no means to be underrated. An expensive and long training for a very precarious calling!" Such researches as this in the antecedents of men of mark are always interesting to the curious inquirer, but will hardly reveal the secret of genius. Doubtless we may discover the best training for a historian, or a lexicographer, or a writer of school textbooks or of treatises on embryology or conchology; and to some extent the education of a professor of literature, English, French, German, Latin, or Greek, can be prescribed; but the producer of real literature it is — most fortunately, we believe — beyond our power to make.

COMMUNICATIONS.

THE CHICAGO AND NEW YORK THEATRICAL EXPERIMENTS.

(To the Editor of THE DIAL.)

The discussion, in your columns and elsewhere, of the plans and prospects of the Chicago Theatre Society has greatly interested me, as it must interest all who have at heart the rehabilitation of the American stage. It brings, of course, prominently into view the recent experiences of the New Theatre of New York, a dramatic experiment widely welcomed as a bow of promise in our theatrical sky, its successes greeted with delight, and its failures with a regret tempered by the hope that its managers would profit by their mistakes to make their future the more assured. Surely the lessons they have had may be conned with profit by all others proposing to follow in like paths.

In one particular the Chicago Society starts without the handicaps of the New York players. I refer to the matter of building; and I realize how surprising the statement may well seem, for the home which the New Theatre backers gave to it was as beautiful, as comfortable, and as complete in all respects as could easily be imagined. None the less, this same house was one of the causes of the temporary setback which the Eastern undertaking met. Its very roominess, which made it difficult for the audience to see and hear satisfactorily, also unfitted it for the purposes of a repertory company, governed by a policy which prevented the continuance of any production for what could be considered a long

run, no matter how popular it might have proved to be. It was a very splendid white elephant — but yet a white elephant; and it had to be abandoned. In smaller quarters, adequate without being extravagant, the New Theatre managers may continue their laudable efforts without that handicap, at least.

Chicago may well profit by this mistake of the New York venture, and may also pay attention to another matter which has been referred to by the Director of the New York enterprise as a serious drawback to their work — namely, the lack of "home-made" dramatic material to draw upon. Many indeed were called, but few could be chosen — for the simple but decisive reason that so few were worthy. England, France, and Germany (to go no further) have developed a national literary drama; America has not. As Mr. Henry Arthur Jones frankly put it to us only the other day: "As against a Poe, a Hawthorne, a Whitman, you have produced no dramatic author comparable with even such lesser European geniuses as Maeterlinck and Sudermann and Rostand." It is therefore encouraging to note that it is not the purpose in Chicago to stage American plays simply because they are the work of American writers. Yet it would seem that the Chicago Society, while properly refusing to depend upon "made in America" dramatic material, might still stand ready to encourage its production, and thus become an efficient aid to the birth and development of a national dramatic literature of real worth.

What you have said of the Chicago Society's being governed in its choice of plays by their intrinsic merit rather than by a superficial "popular" demand or a usually sordid box-office idea, — along with the admirable opinion which you quote from John Jay Chapman, — is so wholly true as to need no further word than may be given in prompt and full endorsement. Is there not, however, something worth noting in the New Theatre's experiences in this very regard? In the first place, it has set a highly valuable example to all American theatrical ventures in the minute care taken with what are too often held as merely minor details of management. Another point might be made of its sometimes lavish though always artistic stage decorations; to give a single instance, "The Merry Wives of Windsor" was never set more beautifully.

The promoters of the Eastern movement found, to their surprise, another drawback in the attitude assumed both by New Yorkers themselves and the "sojourners in their midst," who from the outset insisted on seeing in the New Theatre only a millionaires' plaything. I trust that in Chicago this will not be true. I believe the better class of its theatre-goers are of a sort to recognize in the Society's work not only an ambitious and praiseworthy artistic experiment, but also an enterprise distinctly educational in character. A high mission is set before both the Chicago Theatre Society in its beginnings, and the New Theatre of New York in its fresh start. These organizations stand, more nearly than anything else we possess, in place of a national theatre. As such, they should establish sound traditions, not in acting only, but in authorship. They should provide the machinery to keep alive plays of value and artistry which may not have "caught on" at once with the pleasure-loving public. They should give frequent performances of the recognized masterpieces; and this, considering the cosmopolitan make-up of our populations, allows them the amplest scope, with Gallic and Germanic and even Slavic repertory to draw upon, as well as English. It may not be for them to cause the sun of a national drama to arise, but it is beyond question that they can help arouse our sleeping play-goers.

WARWICK JAMES PRICE.

Philadelphia, September 12, 1911.

THE POEMS OF ELIZABETH AKERS ALLEN.

(To the Editor of THE DIAL.)

In your note upon the recent death of Elizabeth Akers Allen, you remark, quite truly, that hers is a name practically unknown to the present generation, to whom the announcement of her death occasions no sense of loss. Yet there are very few compilations of American verse in which she is not represented. For her work had a quality which made it peculiarly quotable — and she suffered much at the hands of anthologists. It was my good fortune to have had some correspondence with her, not long ago, relative to the use of a number of her poems; and, since she is no longer here to speak for herself, I feel it is only right that her wishes should be made known for the guidance of future compilers. "I have no objection," she writes, "to the use of my verse in compilations, if two conditions are observed: first, that the selections are taken from my books, instead of from possibly garbled newspaper versions; and, second, that the authorship is credited to the name of Elizabeth Akers, which is the name given on all my title-pages (save on my first book, which was published under a fictitious name [Florence Percy], and is out of print, and one which was published anonymously), and the only one which I wish to be associated with my literary work. Whenever you see any other name given me in print, you may know it is against my often-expressed wish."

These conditions certainly seem reasonable enough; and the first one is more than justified by the garbled versions of Mrs. Allen's verse which have somehow got into even the most pretentious anthologies. There are three volumes in which practically all of her poems will be found: "The Silver Bridge," published by Houghton-Mifflin in 1886; "The High-Top Sweeting," published by the Scribners in 1891; and "The Sunset Song," published by Lee & Shepard in 1902. It was her own opinion that the last of these contained her best work.

BURTON E. STEVENSON.

Chillicothe, Ohio, September 10, 1911.

CAPTAIN BEECHAM'S "GETTYSBURG."

(To the Editor of THE DIAL.)

We have read with very great interest Dr. Garnett's review, in your issue of September 1, of Captain Beecham's "Gettysburg." The review is written with the frankness of one who knows his subject, and we are sure Captain Beecham will appreciate being corrected by so fair a critic. We think we perhaps ought to explain that the illustrations in the book were selected by the publishers, and not by the author, so that we and not Captain Beecham are responsible for the portrait purporting to be that of Gen. Richard B. Garnett. This portrait was reproduced from the Confederate Military History (vol. 3, p. 642), and we had no reason to mistrust the source. If, as Dr. Garnett states, there is no known picture of Gen. Richard B. Garnett, we shall have to take this portrait out of the book with the next edition. We may mention incidentally that Captain Beecham was an officer in the 2nd Wisconsin Infantry of the "Iron Brigade," and not in an Iowa regiment.

A. C. McCLURG & Co.

Chicago, September 9, 1911.

The New Books.

Law and Lawyers in America.*

The American Bar is a large theme for any one man to deal with, and in Mr. Charles Warren's single-volume "History of the American Bar" one must not expect to find the subject exhausted. Only the older States, and not even all of the original thirteen, have a place in the historical survey, the rise and growth of legal studies and legal practice west of the Atlantic seaboard receiving hardly a word of mention. But within its limits, which embrace the most important and interesting phases of the subject, the book is a careful and authoritative piece of work, enriched with copious selections from noted jurists and others, and amply supplied with such notes and references and bibliographical data as are needed to point the way to more special and technical studies. The general reader, and the student of history in its manifold aspects, are those for whom Mr. Warren writes, hardly less than for the lawyer interested in the growth and ramifications of his profession during the past century and a quarter.

The plan of the work, which is to some extent an amplification of a sketch contributed to a recent history of the Harvard Law School, may be briefly indicated. Part one deals with legal conditions in the colonies before the Revolution, the status of the common law as applied by the courts, the method of appointing these courts, some of the more prominent lawyers of the time, legislation concerning the legal profession, the means of education then available to would-be lawyers, and some account of contemporaneous legal conditions in the mother country. Part two traces the more important features in the development of the American Bar from our birth as a nation and our establishment of a national supreme court to the year 1860. Of more than technical interest are the evidences of early popular prejudice against lawyers as a class, a prejudice by no means extinct at the present time. Human interest, too, is not wanting in the cases that were first found of sufficient importance to warrant an appeal to the highest tribunal in the land, and in the personality and methods of the leading lawyers who conducted such cases. Biographical details of significance find their way into the book, as do also illuminative passages on the origin and development of corporation law, insurance law, patent law, copyright law, labor law, railroad law, and so on. An important chapter deals with the codification of the law, and two others enumerate the noteworthy law books published in this country up to 1860. A "supplementary chapter" briefly surveys our later legal literature.

Prefixed to the body of Mr. Warren's work is a pertinent selection from Cotton Mather's quaint "Essay upon the Good that is to be Devised and Designed by those who Desire to Answer the Great End of Life and Do Good while they Live." It rather amusingly shows that as early as 1710, long before the "Philadelphia lawyer" had become a proverb for unscrupulous shrewdness, the professional pleader was often looked upon askance by his worthy neighbors. A few sentences will indicate the tone of this "first American address to lawyers," as Mr. Warren calls it.

> "A Lawyer should be a Scholar, but, Sirs, when you are called upon to be wise, the main Intention is that you may be wise to do Good. . . . A Lawyer that is a Knave deserves Death, more than a Band of Robbers; for he profanes the Sanctuary of the Distressed and Betrayes the Liberties of the People. To ward off such a Censure, a Lawyer must shun all those Indirect Ways of making Hast to be Rich, in which a man cannot be Innocent; such ways as provoked the Father of Sir Matthew Hale to give over the Practice of the Law, because of the Extreme Difficulty to preserve a Good Conscience in it."
>
> "There has been an old Complaint, That a Good Lawyer seldom is a Good Neighbor. You know how to Confute it, Gentlemen, by making your Skill in the Law, a Blessing to your Neighborhood. You may, Gentlemen, if you please, be a vast Accession to the Felicity of your Countreys. . . . Perhaps you may discover many things yet wanting in the Law; Mischiefs in the Execution and Application of the Laws, which ought to be better provided against, Mischiefs annoying of Mankind, against which no Laws are yet provided. The Reformation of the Law, and more Law for the Reformation of the World is what is mightily called for."

This may suggest to the student of Milton the latter's assertion (quoted by our author) that "most men are allured to the trade of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions and flowing fees."

Slow and feeble was the first growth of the legal profession in a country so dominated as were our northern colonies by the church, or the "meeting-house," as it was scrupulously called. Those were the palmy days of the parson as a power in his community, and such neighborhood quarrels as he could not settle

*A History of the American Bar, Colonial and Federal, to the Year 1860. By Charles Warren of the Suffolk Bar, Chairman of the Massachusetts Civil Service Commission. Boston: Little, Brown & Co.

were naturally carried before the "general court," or colonial legislature, for adjudication. The evolution of the full-fledged lawyer, not only in this country but in England, is an interesting subject, and is treated by Mr. Warren with such fulness as his space permits. Educational facilities for the study of the law were necessarily extremely meagre in the colonies. Books were scarce, and libraries accessible to the public almost non-existent. The author says that "the first public library was established in New York in 1729," without giving its name. Of course this was not what we now mean by the term public library, but even such as it was it had been preceded in New York by one of Dr. Thomas Bray's so-called parish libraries, the parish of Trinity Church becoming the beneficiary in 1698. For our first real public library, or town library, we must come down to the year 1803, when Salisbury in Connecticut is said to have established a collection of books for the general use of its citizens.

As to that formal teaching of law which was more and more to supersede the desultory instruction available in law offices, it appears that the first American law professorship — which was also the second in any English-speaking country — was founded in 1779 at the College of William and Mary; and to the action of Thomas Jefferson, then governor of Virginia, was due this epoch-making innovation. Two chairs, those of divinity and oriental languages, were sacrificed by Governor Jefferson in the reforms he effected as "visitor" of the college. But the first law school of any importance in this country was a private one, being the seminary established by Judge Tapping Reeve in 1784, and attended by more than a thousand students before it closed its doors in 1833. Other more or less successful attempts were made to provide law education in public as well as private institutions, but it remained for Harvard College to found the first public school of law that has maintained a permanent existence. It dates from 1817, and for the first twelve years of its activity it was conducted by two professors, Isaac Parker and Asabel Stearns. Its subsequent growth and its recent institution of new methods are matters known to those interested in the progress of professional education, but not embraced in the scope of Mr. Warren's book.

Our Federal judicial system has an intimate bearing on the history of the American Bar, and its rise and development are treated at some length in the eleventh chapter. "By far the most important work which greeted the first Congress when it met in 1789," declares the author, "was the establishment of a judicial system for the country." And the honor of drafting the famous statute known as the Judiciary Act, which Mr. Warren pronounces "one of the most remarkable and impregnable pieces of legislation ever framed," he ascribes chiefly to Oliver Ellsworth of Connecticut, one of the numerous lights of legal learning to whom the book pays deserved tribute. Of another New England worthy, Joseph Story, we gather some interesting information a few pages later. Story had, in 1810, argued the celebrated case of Fletcher *vs.* Peck before the Supreme Court at Washington, and had soon afterward been reëlected to the Massachusetts legislature, which made him its Speaker. Before long he was called up higher, being appointed Justice of the court before which he had recently appeared, to fill the vacancy caused by Creshing's death.

> "The appointment of Story was not received with general enthusiasm. Among his political opponents it was ridiculed and condemned, — 'that Republican politician, Joe Story,' as they called him. Others, by reason of his youth and active political course, augured a host of evil consequences. He was at this time only thirty-two years old — the youngest judge on the bench, and, with the exception of Mr. Justice Buller on the King's Bench in England, the youngest man then ever called to highest judicial station in either country."

In his "Figures of the Past," Mr. Josiah Quincy, Jr., has written of the indignation excited by this appointment. "I remember," he says, in Mr. Warren's quotation, "my father's graphic account of the rage of the Federalists when 'Joe Story, that country pettifogger, aged thirty-two,' was made a judge of our highest court." Thus shorn of their glory are many of our heroes when seen through the eyes of an unenthusiastic contemporary.

But Story was immeasurably better equipped for his high office than many incumbents of the bench throughout the country until a period not too remote to be remembered by men still living. For example, the first chief justice of Rhode Island was not a lawyer, and the second, though a Yale graduate, was a physician by profession. Indeed, as late as 1819 a farmer was clothed with the dignity of supreme judicial functionary in that State. This surprising disregard of what seems to us the fitness of things must be explained largely by the general lack of special education and training among those who essayed the practice of law. The common law of England was held in little deference, and even when a pleader had the wit to cite an English prece-

dent, the court's ignorance and indifference rendered such citation of little avail. One must remember, however, that this primitive state of affairs underwent rather rapid change with the establishment of law schools and the increase of means of intercommunication among the various States.

Mr. Warren's citation of illustrative cases adds to the interest and value of his chapters. So welcome, in fact, are these concrete embodiments of abstract law that one wishes he might have entered more fully into the more celebrated cases. The famous Dartmouth College case, for instance, in which Webster so brilliantly distinguished himself, would have furnished some pages of good reading if described in detail instead of being briefly referred to. But, again, the scope of the work was not such as to permit this pleasure excursion by the way. The book contains so much in its present form, and is so sure to commend itself to all interested in the origin and growth of a most important profession as practised in this country, that it would be ingratitude to persist in picking flaws and finding shortcomings. It is, even in the eyes of a layman, a memorable and a scholarly work of its kind.

PERCY F. BICKNELL.

THREE CENTURIES OF SHAKESPEARE LITERATURE.*

In the year 1599, William Jaggard, an enterprising printer of Fleet Street, issued a miscellaneous collection of poems as "The Passionate Pilgrime, by W. Shakespeare." It is recorded by Thomas Heywood that Shakespeare was much offended with the publisher for having "presumed to make so bold with his name." The whirligig of time brings in more than revenges. Whether Shakespeare really took offense may be doubted: the present William Jaggard gives reasons for holding that there was no occasion for it. But if offense there were, the later bearer of the name has made magnificent amends, and at the same time helped to vindicate a long defenseless benefactor.

A complete Shakespeare bibliography, actually assembled in type, is a thing to make one rub incredulous eyes. Scholars have long dreamed of such a thing, and not a few have had the courage to attempt it; but one by one they fell by the wayside, or contented themselves with incomplete compilations, until twenty-two years ago William Jaggard, the British bibliographer, undertook the task, which he admits almost subdued him. The magnitude of it can scarcely be exaggerated. There was not only a handicap of three centuries to overcome, but there was also what athletes would call a gruelling race at the finish against the ever-increasing speed of the modern press. As many as 200 volumes of Shakespeareana are sometimes issued in a single year. Of the 1200 collective editions of Shakespeare's works listed in this volume (not all carried to completion), about 200 have appeared since Mr. Jaggard began his labors. Of the 300 separate editions of "Hamlet" (including adaptations, travesties, etc., but omitting minor American school texts), 60 have come out in the same period. Thus the field has been enlarged by nearly one-fourth while the work was in compilation. What Francis Meres in 1598 could accomplish with a few strokes of the pen, requires now this "heavy toil."

The book is a substantial quarto, beautifully printed in 729 double-column pages, and bound in old English linen, — the edition limited and the type distributed. It contains over 36,000 entries and references, giving "minute details and available locations of every known issue of Shakespeare's writings; . . . likewise of every [English] tract, pamphlet, volume, or collection of Shakespearean comment; of each analogue or source, with notes of the passages affected; of every important contemporary or subsequent allusion to, or article on, the dramatist or his productions; of each autograph, genuine or forged; of all engraved Shakespeare portraits; with market values of the rarer entries." All this is made readily accessible by a single alphabetical arrangement, and an elaborate system of key-references which catches every important name. A liberal interpretation has been put upon the phrase, "every important contemporary or subsequent allusion." If an obscure Restoration tragedy contains a prefixed poem with an allusion to Shakespeare, the tragedy is recorded. If someone in modern Liverpool publishes a collection of Shakespearean extracts attached to the names of local public men, as our college students do in the "josh department" of their annuals, the publication is entered. We note FitzGerald's "Polonius: A Collection of Wise Saws and Modern Instances," although the work so enti-

*SHAKESPEARE BIBLIOGRAPHY. A Dictionary of Every Known Issue of the Writings of our National Poet, and of Recorded Opinion Thereon, in the English Language. By William Jaggard. With Historical Introduction, Facsimiles, Portraits, and other Illustrations. Stratford-on-Avon: At the Shakespeare Press, iv. Sheep Street, MCMXI.

tled is scarcely at all indebted to the creator of Polonius for its contents. Such latitude might almost have warranted the inclusion, for example, of William Dean Howells's "A Modern Instance" or "The Undiscovered Country." And, indeed, Mr. Howells is represented by his "Certain Delightful English Towns." On the other hand, as a presumable "source," we find "Tottel's Miscellany" recorded (although not in the first edition, and with no mention of the date of the first) because "Howard's 'Songes and sonnettes' are thought to have had much influence on Sh— when preparing his own 'Sonnets,'" and because of "Slender's reference in the 'Merry wives' (I., i.), 'I had rather than forty shillings I had my book of *Songs and sonnets* here.'"

This wide scope of the compilation, embracing in addition hundreds of works pertaining to actors, the stage, costumes, and the like, and extending even to such an item as a certain "Comus edition" of the "New Orleans Daily Picayune," will make it invaluable to persons of widely divergent interests. But the Shakespearean scholar will resort to it oftenest, no doubt, for the record of Shakespeare's own works. This fills three hundred of the seven hundred pages. The separate pieces, including attributed works like "Birth of Merlin" and "Mucedorus," are arranged in alphabetical succession, and the editions of each in chronological order. Thus we have not only all important facts and details, but a basis for many interesting deductions. "Hamlet" leads, as we should expect, with 303 separate entries (not counting a few in the supplement, or "Aftermath"). Since 1864 — the three hundredth anniversary of the poet's birth — only one year (1887) has failed to bring forth a separate edition of "Hamlet" in some shape, and the year 1880 brought forth ten editions. "Macbeth" follows closely with 279 separate entries; then "The Merchant of Venice" with 240, "Julius Cæsar" with 215, and "The Tempest" with 210. The next in order of frequency are "Romeo and Juliet," "Richard III.," "King Lear," and "Othello." Of the canonical plays, "Titus Andronicus" stands lowest, with 39 entries. Comparing two of these lists chronologically, we find that in 1865 "Othello" led "The Tempest" by 16 separate issues, though now the latter leads the former by 32. It would take closer examination to determine whether this indicates a change of taste, some shifting in the problems of criticism, or merely the fact that "The Tempest" is better adapted for school-room study.

A very interesting feature is the succinct notes which the compiler has appended to many of the entries. For example, after the description of "The Passionate Pilgrime. By W. Shakespeare. At London: Printed for W. Iaggard, and are to be sold by W. Leake, at the Greyhound in Paules Churchyard, 1599," etc., is the following note:

"The Cambridge copy bears an early MS. note stating that the copy cost the then owner three-halfpence. Trifling though this sum appears, it will be found, if calculated from 1600 at 5% compound interest, to work out to several thousand pounds, or, roughly, its market value to-day. A copy changed hands privately in 1907 at £2,000, and crossed the Atlantic. This transaction thus represents the highest price yet paid for a separate piece of Sh—."

Then, not without a touch of feeling, —

"Including the foregoing, only three copies are known to survive, and one of these is enshrined where collectors may covet in vain."

It should be added, by the way, that £2,000 was the sum also paid for the lately discovered unique first quarto of "Titus Andronicus," a fact which is duly noted in its place. The note on the Ashbee facsimile quartos runs, —

"Fifty copies produced, of which the editor destroyed nineteen to increase their scarcity."

In the entries of books that bear but incidentally upon Shakespeare, many of the early allusions to the poet or his works are cited in full, and space is sometimes made for a liberal extract of less pertinent matter. Thus, under Yates's "Castell of Courtesie" (1582) are given the five stanzas of "Verses written at the departure of his friend, W. S.—, when hee went to dwell at London," accompanied by the statement that the lines are unknown to Shakespeare's biographers. As a matter of fact, they have merely been ignored because of the insufficient evidence that they were addressed to the dramatist, a doubt which clouds the title of this book to inclusion in a Shakespeare bibliography. Nevertheless, we are glad to have the verses in this accessible place.

The bibliographer has, very properly, not often attempted to pass upon the merits or demerits of any given publication. Such distinction has been reserved especially, it would seem, for the works of Mr. (now Sir) Sidney Lee. We are told, for instance, that his Introduction to the Oxford Facsimile First Folio is "disfigured by blunders and inaccuracies," and that the census of existing copies of the original "by no means includes all." One is somewhat puzzled, too, to find Mr. Lee's name, at each mention of it, enclosed in quotation marks;

while Mr. Lee's own publications will be found registered under the name of Solomon Lazarus Levi — the Hebrew name which he has himself, no doubt wisely, long since discarded. Shall not some future D'Israeli record this among the amenities of literature?

There is a human quality in this great work which is refreshing: not often do we get a bibliography with blood in it. There is a felicitous touch in the dedication by William Jaggard, bibliographer, to William Jaggard, Elizabethan printer. And there is a very pardonable pride in the denomination of the 1623 Folio as the "Jaggard canon." The entire volume is to be commended not only for the completeness, clearness, and accuracy* which go to make it a model work of its kind, but also for that elusive element of fascination which in even the most pretentious literary works is so frequently sought in vain. It is not easy to imagine a more acceptable gift to the world of modern scholarship.

*The only errors noted are trifling. On page 315, Meiklejohn's "Hamlet" is misdated 1865 for 1885. There is no key-reference to the "First Folio" edition (1906) of Misses Porter and Clarke under Miss Porter's name, though it may be found under Miss Clarke's. The edition itself is described only in the London imprint of G. G. Harrap, and the number of volumes given as 13, which does not bring it to date. Students may need the warning that titles are not transcribed with absolute fidelity to details of capitals and punctuation.

ALPHONSO GERALD NEWCOMER.

LEONARDO AND THE LADY.*

When Leonardo da Vinci relinquished the portrait which had stood on his easel, and on which he had worked from time to time for four years, it is said that he did not even then consider the work finished, and was not himself content with it. But that it more than contented all beholders—this portrait of the wife of Francesco del Giocondo — is plain, since it was not long before it became celebrated throughout all Italy as the greatest masterpiece of portraiture that ever had been painted. Both as a work of art and as a pleasing likeness of the lady, it won universal praise. We hear nothing, however, of any curiosity as to hidden meanings in the picture; this began later.

In course of time the portrait was purchased by Francis I., King of France, and eventually became the property of the Louvre, where it was called "Monna Lisa," and where until yesterday — so to speak — it remained, the greatest treasure of the vast picture gallery. So wonderful was the treatment of the background, so strong the impression of corporeality in the figure, that even to an untrained eye everything else in the Salon Carré where it hung, even pictures of the seventeenth century, seemed flat by comparison. Still greater than the spell of its technique, however, was the spell of the portrait's personality. Even those who at first scoffed returned again and again, held by its mystery, impressed by its great reputation, puzzled, fascinated, disappointed sometimes, but nevertheless lured back by the enigma of the face. What was the meaning of that elusive and enigmatic smile, those half-closed lids, that sphinx-like gaze, those folded hands?

Nothing in the history of the picture furnished any clue beyond the report of Vasari, Leonardo's contemporary, that the artist "surrounded his sitter with musicians, singers, and buffoons, to keep her in gentle gayety and thus avoid the melancholy aspect we observe in most portraits." Still less are there any revelations from the life of the lady, since all we actually know of it is her name and two dates: Elisabetta Gherardini of Naples, married in 1495 to Francesco del Giocondo of Florence (his third wife), buried a little daughter in 1499 at Santa Maria Novella. To read between such scanty lines has ever been an attractive opening for the poet, the essayist, and the novelist; hundreds of pens, writing in different languages, have offered almost as many differing impressions and opinions as there have been writers. "I return to her in spite of myself, as the bird goes to the serpent," says Michelet. "Her smiling sweetness is as frightful as the Medusa," says George Sand. "A dream nurtured through a lifetime," says Berenson. "Her conquering smile expresses that wisdom of life that we have read already in the New Testament, 'Vanity of vanities, all is vanity,'" says Kraus.

Most eloquent of all, because written by one who was as thoroughly steeped in the spirit of the Italian Renaissance as it is possible for a nineteenth-century man to be, are the words of Walter Pater. Everyone knows the passage, but it cannot be too often quoted.

"All the thoughts and experience of the world have etched and moulded there in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the reverie of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire, she has been dead many

*MONNA LISA; OR, THE QUEST OF THE WOMAN SOUL. Transcribed by Guglielmo Scala. New York: Thomas Y. Crowell & Co.

times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was mother of Helen of Troy, and as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments and tinged the eyelids and hands."

But although we know so little of the life of the sitter for the picture, we know a great deal of the artist who painted it. We know that he was a man of remarkable personal beauty, grace, and accomplishments; a musician and sculptor as well as painter; an inventor and engineer; that he had a passionate interest both in science and in mechanics, and believed that he had made a practical design for a flying-machine; that he foreshadowed many important discoveries, especially in geology; that he was a wonderful mathematician, botanist, and anatomist. Yet so intent was he in exploring new paths, that notwithstanding his genius and industry throughout a life of sixty-seven years, his way was strewn with failures; consequently, though his work that survives to-day is extremely brilliant and epoch-making, it is comparatively small in quantity.

We have, however, much more than the labors of his pencil and brush, or the record of his contemporaries, by which to make Leonardo's acquaintance. He wrote a "Treatise on Painting" which has been translated into all languages and is regarded as an authority; among his papers were found a series of note-books covering nearly the whole period of his active life. These were edited and published more than twenty-five years ago by Richter, and are a veritable storehouse of information, so that we know the man's attitude toward a great variety of subjects; he seems alive although he has been so long dead. It is somewhat notable, however, that full as these note-books are in some ways, they never once allude either to the picture or the sketches of Monna Lisa; they are silent also about contemporaneous events, even to that one which must have created some stir in Milan while he was living there — the discovery of America.

That a personality so engaging as Leonardo da Vinci, and a lady's picture, the work of his hand, so mysterious as the Monna Lisa, should attract the imagination of the novelist, was inevitable. To conjure up a love-affair between the artist and his sitter is a temptation not easily resisted; and from time to time romances about them have been offered to the world. It occupies one division of Merejkowski's voluminous Russian novel called "The Resurrection of the Gods," republished in English as "The Romance of Leonardo da Vinci." According to Merejkowski, Leonardo never saw the lady except when she was sitting to him, and never alone then, except for one interview which proved to be the last. Yet they appeared to share some secret. It was not a love-secret, at least not in the ordinary sense of the term, but an inner comprehension of spirit by which each became daily more like the other; Monna Lisa in the studio became something other than the wife of the prosaic Giocondo — rather, a phantom evoked by the will of the master, a female semblance of Leonardo himself, the sister and companion of his soul.

Now comes a fresh work on the old theme, which doubtless attracts more attention than otherwise it would owing to the present excitement over the picture, and its disappearance from the Louvre. It is a work of 200 pages, and is called "Monna Lisa" with a sub-title "The Quest of the Woman-Soul." The author is an American writing under an Italian *nom de plume*. He adopts the favorite literary device of claiming the discovery of an old manuscript among some discarded rubbish. On examination this proved to be a lost diary written by Leonardo in his own hand in the year preceding his death. To guard against too great credulity on the part of the unwary, however, the publisher has taken the precaution of adding a note to the title-page announcing that the work is one of "pure fiction" and that the author "takes this method of sharing with the public the web of imagination woven for his own pleasure." The diary contains recollections of Leonardo's life at the time he was painting Monna Lisa, with copies of certain letters which passed between them, and reflections upon the "woman-soul" in general, and how it was revealed to him through the personality of Monna Lisa. There is an attempt, and a measurably successful one, to adopt the literary style of the period; the author shows that he is well versed in all the available authorities; the story moves along simply but swiftly, the climax being reached when each finds that the love of the spirit has become also the every-day love of man and woman for each other. This fact, startling to both, reveals itself on a certain moonlit night when they are alone together on the loggia of the Giocondo villa at Vallombrosa. After a moment of mutual confession, they shrink from the revelation, the lady flees from her lover's presence, and he departs from the house before

morning. Francesco, the husband, with only a partial knowledge of the facts, seeks Leonardo in his studio at Florence, armed with a dagger. Leonardo twists the weapon from his grasp, and after breaking the blade between his fingers hands back the fragments and bids Francesco depart. Later, on that same day, Francesco becomes better informed, realizes that the house of the Giocondi has been in no way dishonored, and returns to the studio about midnight, filled with shame and remorse and craving forgiveness. Monna Lisa, whose health has been rapidly failing, seems now near death, and sends by Francesco a message calling Leonardo to her side in order that the three shall be once more united in friendship before she shall pass away.

It is then, after this final interview, that Leonardo seeks to finish the picture standing on his easel, and to fix upon the canvas the look he had last seen upon the lady's face. One whole day he works upon it, and then sees that he can do no more. "The portrait was finished, as far as I or any mortal could carry it; but it was still unfinished, in that it is impossible to portray the soul completely with material instruments directed by a mortal hand," he writes.

These are almost the last words of the so-called "diary." It is a pretty love-story, does no violence to such facts as are known, and is so sane and sweet in tone that it can harm no one. But to give a convincing interpretation of Leonardo da Vinci's inner mind would require an abler pen than is wielded by its author.

ANNA BENNESON MCMAHAN.

PROBLEMS OF AN INCOME TAX.*

There are few questions which return to men so frequently, and involve as many and as changeable reasons, social, political, and ethical, as taxation. It is a universal inquiry in all stages of civilization, both by those who consider human action as governed by principle and those who contemplate it chiefly as guided by selfish impulses. Nothing but ignorance and stupidity can bar one from this discussion. It is usually carried forward by plausible reasons, very few having the audacity to urge personal interests even when these lie at the centre of conviction. A free-trader may think that nothing of moment can be said in favor of protective duties; but these duties, once established, so modify the grounds of action as to make any material alteration injurious, at least for the time being. An error in taxation begins immediately to suit manufacture and commerce to itself, and thus to furnish arguments in its own support. It is only by an adventuresome spirit that these artificial reasons can be overcome, and effort be brought back to normal conditions. While justice is universal in its aims, it frequently calls for self-denial.

This ever-returning discussion affords the best of ethical discipline; we only find our way to correct action by a large amount of injudicious effort. Sound reasons are often the last to offer themselves. There is, however, a daily growth toward justice, and the general welfare is the only motive that never loses ground. While the State starts in physical force, it is constantly learning to temper its claims by justice. The thoughts of men and the institutions of society grow together. While we never reach perfection, we are always on the road to it. Our burdens grow, but so does the strength which bears them. Few things are more indicative of a true civilization than just taxation. The present consideration of an income tax is a proof of progress. Inner insight in adjusting public burdens, and more power and patience in bearing them, are the most immediate evidences of progress.

The two books before us are alike in form, though in fact quite diverse. They both start with definitions, give an account of the history of income taxation, and conclude with its relations to the United States. The first volume, "The Income Tax," confines its sketches to a few leading nations, whose experience is the potent element in human history; while the second volume, "Income Taxation," includes the action of many comparatively unimportant peoples. It is a volume of reference, giving in a short space, with little labor on the part of the reader, the immediate facts associated with this form of taxation. The work of Professor Seligman is much more elaborate, enabling the reader, though not without close and protracted attention, to grasp the present stage of growth as developed by the past mistakes and gains of men. Professor Seligman has, during a considerable period, enjoyed an enviable reputation due to the thorough and luminous investigations which he has brought to economic inquiries.

*THE INCOME TAX. A Study of the History, Theory, and Practice of Income Taxation at Home and Abroad. By Edwin R. A. Seligman. New York: The Macmillan Co.

INCOME TAXATION. Methods and Results in Various Countries. By Kossuth Kent Kennan. Milwaukee, Wis.: Burdick & Allen.

The entire book is an empirical argument in favor of an income tax, supported by the experience of men in working out the problems of welfare. The argument is strong both in theory and practice.

The certainty with which every progressive nation is pushed up against this question of an income tax shows the powerful moral discipline to which men are subject. We may start with an indiscriminate capitation tax; we may strive to make it more productive and more just by assessing different classes at a distinct rate; we may move forward to a property tax and make our judgment more exact by an estimate of the products of each form of possession; and, as commerce springs up, we may lay duties and excises as a convenient form of revenue. Last of all, taught by the lack of justice in all these methods, our thoughts may push on to an income tax as the embodiment of a more ideal system, in which each man knows what he receives from society, what he owes to it, and how he can best escape tyranny. To establish a progressive income tax has a certain show of fairness, but hardly its very substance. It is an open road to confiscation. It is sufficient to prevent the acquisition of wealth by unfair means, leaving it, when once acquired, under common claims by the public. We should, as far as possible, reach an equality of obligation, which is the great merit of a well administered income tax. It is right that small resources should receive abatement, as thus only can the poor maintain an independent footing. It is also just that an income which arises from labor should be differentiated from one which comes from fixed resources, since it does not give the same permanent power. Simple justice, resting on a few and plain distinctions, should be the characteristic of taxation.

There are two questions associated with taxes. Does the tax itself escape mere greed? And is the community prepared to accept it and give it a fair application? The one question is answered by sound economic principles, and the other by the ethical temper of those whom it concerns. These questions may involve very different considerations. The one concerns intrinsic fitness; the other, the current feeling in a given community. The one is a scientific question, and the other pertains to the stage of development in social and national life. We have the feeling that Professor Seligman gives rather undue weight to the inquiry as to what men will bear. While this cannot be advantageously overlooked, neither can the inquiry of intrinsic fitness be lightly set aside by it. Only as the ideal is magnified can any existing method be overcome and the laws of economic and ethical action gain the front. What are sometimes regarded as the laws of Political Economy are nothing more than an equilibrium set up between faulty methods and selfish feelings. In criminology, we have to consider the criminal temper, while we bring to it higher motives. Yet the ethical idea must have fair play, if we are to displace with it the perverted tendency.

Sooner or later, the ideal motive must arise and crowd out all lower considerations. It thus becomes impossible, at least for the theoretical mind, to accept the true goal of taxation and not use it as a counter-weight to conventional opinion. If, as a fact, it gains a somewhat false brilliancy, it is still the accepted method of the idealist which he can neither forget himself nor allow others to forget. An entirely satisfactory mode of taxation, or, indeed, of any human action, is impossible; but this does not render unfitting an effort to approach it. If a man of a miserly disposition, if one of simply good business habits, and one easy-going, have the same income, we would lay upon them the same burdens, in each case fitting because ideally just, and then leave them each to work out his own problem. This is an ideal use of an ideal solution, though the individual friction may be quite different. The circumstances and dispositions of men are very diverse, and we only take them into consideration when we cannot neglect them or overcome them. Men cannot wear like coats, but we give this fact only a qualified consideration when insisting that they shall all wear some coat. The most perfect tax may still be a burden; but we do not allow this relation to get into the foreground except when we cannot help it. The ideal character of any given method must be dwelt on and allowed all the weight we can attach to it. Whatever the color of a man's eyes, he is still a man, and must be called on to deal with manly motives as far as possible. When a great variety of diverse considerations are bearing on men's minds, we have especial occasion to dwell on the best of these motives, and give ground only under compulsion.

The thing which surprises one in the discussion of income taxes is the violence of the ideas and of the language employed, even by those whom we regard as good men. The true quality

of the rational mind seems to be lost, and to be replaced by notions which have conventional currency. We suppose that this confusion comes from the practical difficulties and the mistakes which arise among men in their efforts to adjust themselves to each other. The inquisitorial character which attaches to the inquiries into income has been urged with great bitterness, when these very inquisitions are made necessary by the unwillingness of men to meet their obligations. If men were accustomed to be upright, this difficulty would disappear. A chief excellence of the English method is found in an evasion of this objection by dealing with those from whom the income comes, rather than with those who receive it. Men are so ruled by custom as to render it, rather than intrinsic fitness, the guide of action. We might conceive of a dialogue between the mole and the horticulturist to this effect: "Why this constant secrecy, these covered passages, noiseless motion, and numerous subterfuges? Come out into the open, and let us have a fair fight." The mole, confident in its own methods, might respond, "Ha, ha! That would be a notable piece of candor." Most men develop their thoughts on the plane of custom and not on that of intrinsic righteousness. They accept the law of the Medes and Persians, which changeth not. Custom is indeed our chief bond of unity, and as such cannot be lightly dealt with; but no rational man will accept it as the last and highest standard of conduct. While one cannot grow an inch in a day, it does not follow that he cannot grow at all. We accept the authority of what is, but preëminently the rightfulness of what should be; we blend them as best we can. The sense of the incongruity of human action only makes us the more farsighted. All improvement militates against some feelings, but does not thereby lose its authority. Duties and excises based on consumption trespass on the resources of the poor, already too limited. An income tax, pressing lightly on inadequate means, falls as a duty on those best able to meet it, and thus concurs with the eternal fitness of things. The goal is national as well as individual, and when we have fairly caught sight of it the blood should be stirred and the pace quickened. One can no more be driven by expediency simply, in national than in individual growth. The long and the short stretches of life are both under a double law. To feel those laws and obey them is the highest national, as it is the most perfect individual, wisdom.

JOHN BASCOM.

MEMOIRS OF AN UNHAPPY PRESIDENT.*

Fifty years have passed since James Buchanan, retiring from the four unhappy years of his presidency, brought to a close a long and industrious political career. A sincere believer in old-school doctrines of strict construction, and honestly intent upon compromise and peace, he bore with him to private life the bitterest criticism of the inefficiency of his acts and the insincerity of his motives, and was objurgated both by the North and by the South which he had so vainly tried to hold together. Deeply persuaded of the rectitude of his course in this as in former parts of his public life, he prepared in his retirement an extended defence of his administration, which he published in 1866 with the title "Mr. Buchanan's Administration on the Eve of the Rebellion." Some years later, his voluminous private papers were used by Mr. George Ticknor Curtis in the preparation of a biography which was published in two large volumes in 1883. In 1895 appeared a volume of essays under the title "Turning on the Light: A Dispassionate Survey of President Buchanan's Administration from 1860 to its Close." This was written by Horatio King, who was assistant postmaster-general under Buchanan, and became acting postmaster-general when Mr. Holt was appointed Secretary of War. But neither this, nor Curtis's able work, nor Buchanan's own *apologia*, has done much to relieve the unfortunate President from the severe judgment of historians as to the weakness of his course in the years before the Civil War. One finds the strictures of Mr. James Ford Rhodes only a little less severe than those of von Holst; to Professor Hart it is still "the profligate administration of Buchanan"; while Admiral Chadwick writes of "the lawyer wrapped in the technicalities of his profession, with a character developed into the softness which comes with continued success, chiefly the result of encountering no obstacles; . . . the mediocre politician, a being who always seeks to work on the line of the least resistance."

Possibly destined to be the foundation for a more successful defence of Buchanan's policy as President, and certainly to be the basis of all future accounts of his career, there now comes from the press, in twelve handsome octavo volumes, a splendid edition of the "Works of James Buchanan." In the Introduction, the

*THE WORKS OF JAMES BUCHANAN. Edited, with an Introduction, by John Bassett Moore. In twelve volumes. Philadelphia: The J. B. Lippincott Company.

editor, Professor John Bassett Moore, explains that it is to the devotion of Mr. Buchanan's niece, Mrs. Henry E. Johnston (formerly Miss Harriet Lane), that this series is due. For the documents which fill the twelve volumes the editor has drawn upon the Buchanan papers now deposited with the Historical Society of Pennsylvania; upon Curtis's biography, which contains some writings missing from the manuscript collection; upon the "Annals of Congress," the "Register of Debates," and the "Congressional Globe"; upon the executive and diplomatic archives of the United States, with which Professor Moore's life-work has given him an intimacy most valuable for the task in hand; and upon various manuscript collections chiefly in the Library of Congress, such as the Polk, the Jackson, the Van Buren, and the Holt correspondence.

For Buchanan's congressional career, Professor Moore has reprinted a judicious selection of his speeches; but a detailed synopsis makes it easy to refer to the congressional documents. In presenting Buchanan's letters and state papers, the editor frequently prints letters or extracts of letters from other sources which serve to throw light on the text. A most conspicuous instance of this is found in connection with the famous reference in Buchanan's inaugural address to the expected decision in the case of Dred Scott. Professor Moore prints (vol. x., pp. 106–108) a letter from Associate Justice Catron and one from Associate Justice Grier, which indeed show that there was a confidential correspondence with the President-Elect prior to the decision, but also point to the conclusion that the determination to enter into the whole question of slavery in the territories was not due to the wish of Associate Justice Wayne, but was rather chargeable to the minority of the court — to Associate Justices McLean and Curtis.

Throughout the work, Professor Moore for the most part expresses his own views very rarely, contenting himself with a helpful note here and there. Often he has to call the reader's attention to some omission or mistake in the reprinting of a document which he has found in Curtis's life of Buchanan. Into the last volume of the work he has gathered the biographical material concerning Buchanan, — the President's own account of his administration; an earlier autobiography; and a sketch by Buchanan's nephew, J. Buchanan Henry. To these, Professor Moore has added a discourse upon "Buchanan's Administration on the Eve of the Rebellion," read in January, 1908, before the Cliosophic Society of Lancaster, Pennsylvania, by the Honorable W. U. Hensel. This Professor Moore considers an able address. Finally, besides devoting some words of appreciation to the positive side of Buchanan's career — his "laborious industry," his "capacity for business," and his rehabilitation of the work of the Department of State — he finds room in his Introduction to criticize the harsh judgment of Buchanan, which, as we have suggested in the beginning of this review, has been his fate at the hands of American historians. The work is made the more helpful by an unusually excellent index.

ST. GEORGE L. SIOUSSAT.

RECENT FICTION.*

"The Winning of Barbara Worth," by Mr. Harold Bell Wright, is a story of the Southwestern desert, of a sunken basin called La Palma de la Mano di Dios, skirted by the Colorado River, but separated by a barrier from its life-giving waters. It is a story of Reclamation and Good Business (the capitals are the author's), written by an enthusiast who has also a sense of the dramatic human values of such a theme. On the business side, it tells of a titanic struggle with nature, in which an astute individual triumphs over a conscienceless corporation; on the romantic side, it tells of the making of a man out of an engineer, and of his reward in winning the love of the heroine. Barbara is a child found in the desert after her parents have perished in a sand-storm, and adopted by the astute individual above mentioned. She grows up a true child of the desert, loving its mystery, but eagerly interested in the effort to reclaim it for human use. When the

* THE WINNING OF BARBARA WORTH. By Harold Bell Wright. Chicago: The Book Supply Co.

HIS RISE TO POWER. By Henry Russell Miller. Indianapolis: The Bobbs-Merrill Co.

THE COMMON LAW. By Robert W. Chambers. New York: D. Appleton & Co.

THE NE'ER-DO-WELL. By Rex Beach. New York: Harper & Brothers.

QUICKSANDS. By Fannie Heaslip Lea. New York: The Sturgis & Walton Co.

ESTHER DAMON. By Mrs. Fremont Older. New York: Charles Scribner's Sons.

THE ROYAL PAWN OF VENICE. A Romance of Cyprus. By Mrs. Lawrence Turnbull. Philadelphia: The J. B. Lippincott Co.

NOBODY'S. By Virginia Demarest. New York: Harper & Brothers.

THE GLORY OF CLEMENTINA. By William J. Locke. New York: The John Lane Co.

THE OLD DANCE-MASTER. By William Romaine Paterson. Boston: Little, Brown, & Co.

DRENDER'S DAUGHTER. By Netta Syrett. New York: The John Lane Co.

DIVIDING WATERS. By I. A. R. Wylie. Indianapolis: The Bobbs-Merrill Co.

mighty task is accomplished, it is only fitting that she should become the wife of the engineer whose qualities of finer manhood the work has developed. Incidentally, the secret of her parentage is at last revealed, and it proves the means of reconciling her adoptive father with the head of the corporation which had been his unscrupulous foe until nature took a hand in the game and justified Worth's far-seeing plan. The story has a great deal of character-interest, and of the interest that goes with tense situations and the solving of difficult problems. Its materials have been used many times before, but they are made to seem almost fresh by the largeness of their treatment. Still, the descriptive parts seem to us overdone, and the engineering situation, although described in great detail, and even illustrated by a map, makes too heavy a demand upon what understanding the average reader of novels may be presumed to possess. The style of the book is matter-of-fact, and without any sort of distinction. But in spite of its long-windedness, and of the stretches which rival its own desert in aridity, the story is not unmoving or unsatisfying, and we can see in it many of the elements of popularity.

A sickening condition of political corruption and misrule, against which war is waged single-handed by a stout fighter for civil decency, is the framework of "His Rise to Power," by Mr. Henry Russell Miller. It has become a favorite theme of the American novelist, and is, in fact, our modern version of all the dragon-myths of ancient legend. A town in western Pennsylvania is the place of action. The hero is a reformer who is elected to the office of district attorney, and makes himself a terror to evil-doers. The local magnate has a daughter with whom the hero falls in love. Presently, it becomes his official duty to expose the rascalities of the magnate; but the plea of love weakens him, and he hushes the matter up. Also, when the popular agitation for reform subsides, he finds himself without a following, for the fickle public has no lasting use for such an idealist. But the governorship tempts him, and he finds it within his reach if he will but make terms with the machine. Again he weakens, and salves his conscience with the specious old plea which has so often made the angels weep. He will accept corruption as a means to an end, in the fatuous belief that his purity of ultimate purpose can pass through the fire unscathed, and that the larger good which he hopes to accomplish will justify his temporary treason to principle. It is a shocking moral, but one to which many actual examples give point. The line of conduct here indicated finds many defenders, and those who scorn it are denounced as "unpractical," but there is little hope for the body politic when its ills are sought to be cured by practitioners whose own moral sense is thus blunted. In the present case, we are led to believe that the hero is strong enough to stand his ground, and clear-sighted enough to see that lasting good cannot spring from the soil of evil; this makes his final defection particularly deplorable, and creates a contradiction in his character that exceeds the limitations of the novelist's warrant.

The cat is named Gladys. A name less aristocratic would hardly be in keeping, since the book in which pussy plays her part is a novel by Mr. Robert W. Chambers. It is a novel written throughout in a high artificial key — the key of "society" in its fine flower of sophistication, affected by an artistic interest. Whether in the drawing-room or the studio, its characters invariably converse by means of a slangy sort of banter, and their superiority to the common herd is implicit in every phrase of these verbal encounters. Their talk is interminable, and all of it is spiced with a kind of wit which might be amusing in occasional flashes, but becomes intensely wearisome as a continuous display. When something like seriousness is aimed at, we get fine-spun sentiment and moral quibbling. In short, the book keeps us in a hot-house atmosphere which leaves us gasping for a breath of fresh air. The story is simple enough; a girl poses for a painter as his model, and presently the two find themselves ultra-romantically in love. But the painter has the bluest of blood in his veins, and the members of his family are horrified at the thought of his marrying such a person. The young woman then suggests that marriage is only a convention, and says that for her part she is quite willing to dispense with it. Whereupon the man comes out strong as a pattern of noble high-mindedness, and will have none of the proffered sacrifice. Finally, the family is won over by the appealing charm of the young woman, and the event is as moral as any one could wish. Stripped of its trappings, the story is thus seen to be of the most commonplace, and the trappings are themselves mainly meretricious. It takes more than five hundred pages to deal with this complication, and they are entitled "The Common Law," which means just the law of social decency in the relations between men and women. The author does much skating on thin ice before this safe conclusion is reached, and the skating is the *raison d'être* of the whole affair.

From Alaska to Panama is a jump, but we are glad that Mr. Rex Beach has taken it, for his story of "The Ne'er-do-well" who made good in the Canal Zone is far and away the best novel that he has thus far written. Young Kirk Anthony does not promise well for a hero at the start. He is a "star of the gridiron," and his reckless conduct has caused his father (the railway magnate) to give him up as hopeless. We first meet him as the central figure of a drunken orgy in the Tenderloin, in which he becomes almost guilty of murder. He is rescued from this scrape by being drugged and having his pockets picked, after which he is shanghaied on a steamer sailing for the Isthmus. He wakes up on board, the next day, to discover that he has not a cent to his name, and that his only asset is a prepaid transportation ticket. Even this is made out in another name, which is in turn the alias of a fugitive embezzler. Here is a des-

perate situation indeed, and when he lands his troubles are only beginning. The American consul at first befriends him, and takes him at his word; but soon grows distrustful, and turns him upon the street. He then gets into a scrimmage with the authorities, and acquires an inside acquaintance with a Spanish prison. From this plight he is rescued by the American minister's wife, who is really the power behind the diplomatic throne, and has already befriended him on the voyage. Through her influence he gets a position on the railway, and is rapidly advanced. Being of railway extraction, he takes to the work like a duck to water, and for the first time in his life becomes a useful member of society. But the woman who has befriended him is also indiscreet enough to fell in love with him — a fact of which he remains unsuspecting until she has fairly thrown herself at his head. His one indiscretion in this quarter is limited to a single impulsive kiss, of which he is heartily ashamed. Meanwhile, he falls head over heels in love with a fascinating damsel, the daughter of one of the proudest Spanish families of the Isthmus. After this, the excitement grows fast and furious. He weds the damsel almost under her father's nose; then the diplomat, insanely jealous, accuses him of a fault of which the boy is wholly guiltless, and afterwards takes his own life. Then Kirk is held as an alleged murderer, and a sleuth from the States appears to arrest him for embezzlement. Finally, the father appears on the scene, and there is a great clearing-up. There is a good deal of humor in the tale, and of a sort that we had not supposed within the author's reach. This is particularly displayed in the antics and speech of one Ramon Alfarez, the hero's persecutor and rival, and in the doings of the Jamaican negro with a Scotch-cockney dialect who attaches himself to Kirk's fortunes with dog-like devotion. As a breezy, animated, romantic yarn, this book would be hard to beat; and not the least of its charms is its irrepressible boyishness.

The most threadbare of themes, which will nevertheless keep its vitality as long as novels are written about men and women, once more engages our attention in Miss Fannie Heaslip Lea's "Quicksand." A young woman with a temperament marries a man without one. For a time his simple sincerity and downright manliness hold her affections; but she at last becomes vaguely conscious of a void in her life. This is by way of being filled when a young man who also has a temperament appears upon the scene. The dallyings of these two under the pretence of friendship soon create the familiar triangular situation, and the crisis is brought about by the ancient device of a storm, from which the heroine takes refuge in a mountain cabin opportunely occupied by the hero. They arrange to take flight together, when the bullet of a feudist tragically solves the problem by ending the hero's life, and incidentally making a sort of real hero out of him; for the bullet which he intercepts is aimed at his friend, the husband whom he has plotted to betray. The latter never learns how near his happiness has come to shipwreck, and the wife expiates her sinful intention by bearing in secret the burden of her guilt. All this takes place among the mountains of Virginia, in a community whose inhabitants are mostly gossips keen upon scandal-mongering. The novel would hardly be worth noticing were it not told with a rather exceptional grace of manner and a skill in both invention and characterization. Ethically, it comes dangerously close to the border-line in its enlistment of the reader's sympathies with the clandestine romance of the two lovers.

A village somewhere in the State of New York is the scene of Mrs. Fremont Older's "Esther Damon." The heroine is the daughter of a Methodist zealot who represents a type which was not uncommon forty or fifty years ago, and which probably still survives in remote countryside localities. Esther chafes under the artificial restraints imposed upon her in the name of religion, and her rebellious blood leads her into the fatal course of a secret love affair with the worthless son of the village saloon-keeper. When the consequences of her error are made manifest, she is driven from home by her outraged parents, and becomes a social outcast. The hero of the novel is Robert Orme, a man of artistic nature, a gentleman by instinct and breeding, who is driven by the nagging of his colorless and conventional wife to desperation and drink. When their house has been sold over their head, and Orme lies drunken in the gutter, his wife leaves him, and he also becomes a village outcast. The story is mainly concerned with the process of his self-reform and gradual restoration to dignity and self-respect, with the growth of his love for Esther and their mutual avowals, and with her act of renunciation, decided upon in the excitement of an evangelistic revival, which sends her to the New Hebrides as a missionary. This is the real *dénouement* of the action, although upon a closing page we are told that Esther returns after many years and finds Orme waiting for her. The story is vividly told, and has a sort of crude power. It offers, moreover, what we take to be a faithful delineation of the modes of social and religious thinking that were characteristic of many of our rural communities a generation ago.

In the latter part of the fifteenth century, the island of Cyprus was a prize coveted by many powers. Its King Janus, of the house of Lusignan, had dislodged the Genoese, and placed himself under the protection of the Sultan of Egypt, thereby incurring the displeasure of the Holy Father at Rome. The right of Janus was disputed by his sister Carlotta, and in this factional strife other powers saw their opportunity. Naples intrigued against the ruler, and Venice sought to attach him to her interests. The latter gained her end by contracting for him an alliance with Caterina Cornaro, the daughter of one of her most patrician houses. It is the story of this ill-fated girl-queen that Mrs. Lawrence Turnbull gives in "The Royal Pawn of Venice," a historical romance far out of the common

in its solidity of foundation and skill of craftsmanship. Beginning with the embassy which proposes the alliance to the Signoria, the story continues with a brilliant account of the nuptials, followed by an account of the brief wedded life of the new Queen of Cyprus. Then comes the tragic death of Janus, the birth of their child, the nefarious seizure of the child by the Council in the pay of Naples, the concessions extorted by terror from the frantic mother, the rally of her defenders, the child's death, and the gift of Cyprus to Venice by the bereaved mother, who is perplexed in the extreme by the conflict between love for her adopted country and the plea of her Venetian patriotism. In all this varied history, she is indeed a pawn moved upon the diplomatic board by powers beyond her control. What is more to the point from the artistic standpoint is the fact that she is pictured for us with a penetrative sympathy that makes of her much more than a puppet — nothing less than a real woman of pure and exalted ideals, whose tragic destiny we may not contemplate unmoved. This sincere and graceful romance seems to us much the best piece of work that Mrs. Turnbull has thus far produced.

The horror in which Southern sentiment holds any mingling of the blood of whites and negroes, or even any sort of association that implies social equality, has been the motive of many novels. They are unpleasant novels, because their theme is essentially repellant; and Miss Virginia Demarest's "Nobody's" would offer no exception were we not made to surmise before reading very far that the beautiful and sensitive heroine, who suffers untold agonies because she is reputed to have a trace of black tincture in her veins, is really of the purest white extraction, and quite legitimately the object of the hero's devotion. The explanation of how the horrible misunderstanding comes about takes us far back into the past. A feud between two families, a love-affair between the son of one and the daughter of the other, the man's death in a duel before he has had time to make legal reparation for the wrong done the woman, the birth of a girl child, and the mother's dying effort to save her name by having it believed that this child is the illegitimate offspring of her faithful (partly-colored) nurse, — these are the elements of the tragic complication which blights the girl's life when she grows to womanhood. It takes a hero from New York, visiting his sister in her Tennessee home, to discover the trail of the truth, and, moved by his love for the girl, to clear away the mystery and free her from the curse. The truth is so apparent, after we have been given one or two hints, that it strains our credulity to assume that no one but the hero has any suspicion of it; and this is the chief structural defect of the novel. Otherwise the story develops logically, is rich in incident and dramatic situation, and romantic enough in feeling to satisfy the youngest mind. It has no psychology worth mentioning, but it has a good deal of superficial charm.

Welcome in any case, and doubly welcome because of its appearance in the dullest season of the publishing year, is "The Glory of Clementina," by Mr. William J. Locke. It is not so much of the ingenuity of his invention, although this is out of the common, that Mr. Locke allures us, as it is by the whimsicality of his style and its rich allusiveness. His later books have a charm and a degree of finish that delight the cultivated sense; they exhibit a familiarity with the world of ideas that makes them singularly acceptable to the cultivated intelligence. The scholarship with which they are invested is too lightly worn to be oppressive, and they fairly sparkle with humor — albeit a humor of dry and even sardonic type. Their conversations are not too brilliant to be natural, their reflective passages are crammed with suggestiveness, and their characters, sometimes quaint almost to the point of caricature, finally force themselves upon our acceptance on their own terms. Clementina, for example, the woman who has sought refuge in art for the blighted romance of her girlhood, who has become famous and eccentric at the same time, whose bluntness of speech matches the roughness of her exterior, is a true woman at heart, and the author compels her acceptance as such after he has done everything in his power to make it seemingly impossible. It is an artistic *tour de force* which transforms the harsh and dowdy creature of his opening chapters into the splendid figure who adorns the closing pages. For it is Clementina's "glory" to yield at last to the instincts of essential womanhood, and give free play to the emotions which she had thought were dead within her. The partner in her St. Martin's Summer romance is Dr. Quixtus, a dear, dessicated soul, an anthropologist of European fame, to whom his science seems to be all that is needed for a completely satisfactory existence. He, too, has his awakening, and it is brought about by a singular device. By nature the kindliest of men, doing good in many unostentatious ways, he is suddenly embittered by a series of discoveries which reveal to him some of the mean and malignant aspects of human nature. As one shock succeeds another, his faith in his fellow-man gives way, and he is turned into the most desperate of cynics. He determines, moreover, not to remain passive under the revelation, but to embark upon a career of the most diabolical wickedness, and sets about devising subtle schemes for making other people miserable. The madness runs its course until it is cured by its own excess, and certain discoveries of unexpected goodness restore his lost faith in mankind. It is the situation of Labiche's familiar farce, elaborated.

Several years ago, Mr. William Romaine Paterson, writing under the name of "Benjamin Swift," produced a number of novels incisive in their characterization, which left an acrid taste. After a considerable interval of silence, he now gives us "The Old Dance Master," which shows him in a new light. The years have mellowed him, making him a more human and lovable writer than the caustic

satirist we once knew. He tells us that the new book "simply grew during three years in a mind that was busy with different, very different things. Out of a chaos and phantasmagoria of characters, impressions, suggestions, there gradually began to emerge the face and figure of a pleasant old man, one Habenichts, who had been buffeted but not vanquished by Fortune." The creative process thus outlined was happy in its issue, for Habenichts finds his way straight to our affections, and his story is simply a fairy tale of real life. Sam Larkin's cab-yard is the starting point of this joyous romantic development, and Jellini's Dancing Academy in Tottenham Court Road is at the focus of interest. Jellini is only a name, for the institution is managed by Habenichts, a decayed Viennese gentleman whose hobby is the dance, of which he has published a ponderous history in twelve unread volumes. He wins for his academy the distinguished patronage of Sir John Marduke, an aristocrat of exaggerated philanthropical tendencies, who in an unguarded moment persuades his son Monty Marduke to accompany him to a pupil's reception. Monty goes reluctantly, gets sight of the lovely Dorothy Larkin, and is done for. To his father's horror, he insists upon making the young woman's acquaintance, dancing with her, attaching himself to her for the rest of the evening, and escorting her to her cab-yard home. Except for a few stormy minutes a day or two later, he does not see her again for nearly two years, but he is determined to make her his wife, and does. It turns out that Dorothy is not a Larkin at all, but the illegitimate offspring of the late Earl of Swaffham, and the first thing is to rescue her from her step-father, her two dragon-aunts, and the amorous cabby who sighs for her love. This is done with the connivance of Habenichts, who puts her in the care of her aunt, the Duchess of Berkshire, greatly astonished to learn that she *has* a niece. Her new guardian proves sterner than the aunts of the cab-yard, and Monty is kept languishing for a sight of Dorothy until she has been put through a long course of educational sprouts. Since this is all a fairy tale, Monty remains determined and faithful, getting his reward in the end. Meanwhile, Sir John is put under restraint before he has had time to squander the whole of his fortune, and Monty is able to bestow ample largess upon the old dance master to whom he owes his happiness. Then Habenichts turns out to be a Baron of the Austrian Empire, which discovery gets him into the good graces of the Duchess of Berkshire, and leads to complications only hinted at in the present volume, but which the author half promises to make the subject of a second novel. We shall eagerly await this sequel, for Habenichts is the best of company, and only regret that we are unlikely to have further acquaintance with his fellow-boarders in Mrs. Wix's Residential Hotel, or with the disappointed cabby, or with Larkin and his redoubtable sisters. These "low life" types are worthy of Dickens, and give occasion for many of Mr. Paterson's most animated and picturesque pages.

In "Drender's Daughter" Miss Netta Syrett has given us a surprisingly good novel, and considerably surpassed her previous work. It abounds in life, it is strong and convincing in its analysis of character, and its interest is sustained at a high level throughout. In a certain sense, it is a novel with a thesis; but this is developed naturally and unobtrusively, so as not to clog the action. The one noticeable defect of the work is its constant belittling of the social reformer, who is by no means always the cold-blooded and priggish sort of person here described for us in the character of Leonard Chetwynd. This man, who has great wealth, and a desire for social usefulness which exceeds his capacity, establishes a model colony upon his estate, and engages in many other uplifting enterprises of the kind that are made futile because they do not take human nature sufficiently into account. His chief experiment, as far as the human interest of the novel is concerned, is performed upon the girl whom he takes as a child from the family of one of his tenants with the purpose of making her his wife when she shall have been reared in accordance with his ideas. It is a "Sandford and Merton" experiment, and naturally goes awry. To begin with, the girl is not of the hardy peasant stock that he had thought her to be, but the illegitimate offspring of a man of his own social class. She inherits her father's qualities, and develops the artistic temperament. Nevertheless, the plan of her guardian is consummated, and she becomes his wife. In the course of time, she discovers her father, and falls in love with an old-time playmate. Finally, the tangle is straightened out by Chetwynd, who finds a mate of his own kind, and defies the conventions by eloping with her. This suits the plans of the young people, who had been upon the point of doing the same thing, and clears the way for their legal union. The story thus seriously outlined is enlivened by a good deal of delicate comedy, and is written in a flexible style which proves equal to the varied demands made upon it.

Miss Wylie's "Dividing Waters" is an international novel of a kind that is less frequently met with than it was some years ago. In this case, the marriage is contracted between an English girl and a German army officer. The heroine is the high-strung daughter of a clergyman, and she rejects the offer of her steadfast English lover in favor of the more romantic German wooer. She has, however, in a moment of weakness, impelled by a quixotic notion of renunciation, given the former to understand that she would be his wife, and although the pledge is promptly taken back (by letter) its withdrawal fails to reach her suitor, who is in the wilds of Africa. When he returns to claim his bride, he finds her married, and the fact that she has failed to tell her husband about the entanglement leads to complications. Particularly does this concealment

clash with the German standards of honor; and this is not the only conflict that comes from the union, for the girl cannot fit herself into the life of an alien people, and the glamour of her romance wears off as she discovers that her new existence must be led under narrowly restricted conditions both as to material comfort and social environment. Then comes the war scare, and she is fairly distracted between the claims of her English patriotism and the new German allegiance to which her husband considers her bound. The climax comes when, believing a declaration of war imminent, she hurriedly flees from Berlin to take refuge in her English home, just at the moment when her husband (although the fact is unknown to her) is to fight a duel in defence of the honor which her indiscreet conduct has seemed to impugn. He is dangerously wounded, and when she learns of his condition, she hastens to his side, like a modern Isolde, just in time to save his life. She retains our sympathy, although she acts foolishly at times, because her love emerges strengthened from its trials. Both the husband and the discarded but faithful lover are almost too superhuman in their goodness to be true, and the writer has not escaped the peril of over-sentimentality. She tries to hold the scales fairly in her comparison between German and English standards and ways of living, and is evidently much impressed by the German ideal of duty to the nation as paramount to all the claims of personal interest. In fact, she seems to be making a covert plea to her fellow-countryman to adopt the continental policy of militarism, and in this the book must be reckoned as mischievous. Its pages contain a good deal of slovenly writing; and the writer's German is very shaky, to judge from the number of mistakes which are found in the simple expressions with which her novel is peppered.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Folk-lore in modern Greece.

It is a genuine pleasure to welcome such a book as "Modern Greek Folklore and Ancient Greek Religion," written by Mr. John Cuthbert Lawson and published by the Cambridge University Press (Putnam). Not only does it give the first adequate English treatment of the subjects implied by the former half of the title (for which we have had to go to Bernhardt Schmidt and Poletes); it also represents the work of a pioneer "in attempting on a generous scale to exhibit modern Greek folklore as an essential factor in the interpretation of ancient Greek religion." How strongly this latter aspect of his work appealed to our author may be seen in his conclusion that "the oral tradition of a people who have instinctively clung to every ancient belief and custom is, even after more than two thousand years, a safer guide than the contemporary writings of men who deliberately discarded or arbitrarily modified tradition in favour of the results of their own personal speculations. First, then, the peasants of modern Greece must furnish our clue to the popular beliefs of antiquity; afterwards we may profitably consider the use and handling of those beliefs in ancient literature." Mr. Lawson spent two years in Greece (1898–1900), and one must envy him his initial researches even as one congratulates him on their outcome. In every nook and cranny of Greece, from muleteers and boatmen, from priests and peasants, from "Demetris and Constantines and rare anachronistic Epaminondases," he gathered humble but invaluable material. Over this and the literary sources he labored for about ten years, and the book bears evidence alike of the richness of the author's material and the ripeness of his study. The subject matter is arranged in the following order: "The Survival of Pagan Deities," "The Communion of Gods and Men," "The Relation of Soul and Body," "Cremation and Inhumation," "The Union of Gods and Men." In these days of aridity of presentation, a reviewer is glad to note that Mr. Lawson heightens the acceptability of his contribution by a style that is always clear and often fine. To any of our readers who are interested in such subjects, we can commend the book most unhesitatingly, with the perhaps unnecessary warning that they must naturally expect to differ from the able author about many interpretations, and that occasionally they will find a group of pages where the interest will be lowered except for the technical student of philology. The volume contains over six hundred pages, and is an excellent example of good bookmaking.

Misinterpretation of a great leader.

With all his faults, the late Tom L. Johnson was worthy of a more carefully and intelligently written biography than the volume which comes to us from the pen of Mr. Carl Lorenz, through the A. S. Barnes Company. Though a friend and admirer of his subject, Mr. Lorenz does not really understand either the virtues or the faults which entered into the make-up of Tom L. Johnson. Indeed, he seems singularly lacking in any consistent line of demarcation between faults and virtues. Again and again he gives Mayor Johnson credit for high ideals and honesty of purpose, and yet we find him saying: "His friends ever claimed that he was not in politics for personal ambition, but for the cause of the people. Yet neither his actions nor his character warranted such an assumption. It is more likely that he espoused the cause of the people because it would serve him as a ladder to climb into high office." There could not be a more radical misinterpretation of the man. He was wrapped up heart and soul in his attempt to work out certain political principles which he had espoused; and the one serious weakness of his nature lay in the lack of a nice moral discrimination as to the means which he might allow himself, with the good of the city of Cleveland and the people in general in view. He put himself forward not at all because he wanted office for his own glorification, but because he had large faith in his own capacity

to bring about the ends in view. His fundamental type is not an unusual one in American political life, but it had behind it a tremendous practical efficiency. Nor did the political reverses near the end bring his life so near the line of actual failure as the reader of this inadequate biography, without further information, might be led to infer. A really competent account of his career, with a just analysis of his personal and political character, would be of great value to seekers after right lines of social and political progress, and we hope that the evident place for such a work may not long remain unfilled.

Fables of submerged treasure.

Mr. Ralph D. Paine's "Book of Buried Treasure" (Sturgis & Walton) is a veritable cyclopædia of history and legend relating to the innumerable deposits of fabulous wealth that, at one time or another, have been either involuntarily or purposely made in the ocean's depths or the dry land's secret hiding places. "The Pirate's Own Book," the records of Captain Kidd's adventures, the chronicles of early voyagers, the histories of exploration and discovery, have been drawn upon in the compilation of this attractive volume, which is sure to appeal to every normal boy, and may start more than one hot-headed reader in quest of this or that buried treasure. Indeed, the author has foreseen this possibility, and he has thought that "a concise directory of the best-known lost and buried treasure might be of some service to persons of an adventurous turn of mind." Therefore he has appended a "tabloid guide for ready reference," as likely to "prove helpful, particularly to parents of small boys who have designs on pirate hoards, as well as to boys who have never grown up." Yet his tabloid guide holds out little encouragement to the treasure-seeker. As to certain gold sunk in Lake Guatavita near Bogota, for example, he plainly says: "To find this gold involves driving a tunnel through the side of a mountain and draining the lake. This is such a formidable undertaking that it will not appeal to the average treasure-seeker, unless, perchance, he might pick up a second-hand tunnel somewhere at a bargain price. Even then, transportation from the seacoast to Bogota is so difficult and costly that it would hardly be practicable to saw the tunnel into sections and have it carried over the mountains on mule-back." With such warning hints as this, the book is not likely to demoralize our youth, whom it will certainly interest, as well as their elders of youthful mind.

A Nietzschean interpretation of religion.

Any book which sets out to be descriptive, but is admittedly written from an *a priori* standpoint, should be viewed with suspicion. Mr. J. M. Kennedy's "The Religions and Philosophies of the East" (Lane) amply justifies such an attitude. The author attempts to describe the main religions of Asia and India, and to evaluate them from the standpoint of Nietzsche's view of good and evil; and he goes to this trouble (to quote his own dedication of the book) "*ad majorem Nietzschii gloriam.*" Even if there were no question of the author's preconceived view of religion as something "invented" in the interest of certain classes or types of men who managed to survive through the institution of suitable protective religions, it is doubtful if the many religions he considers could possibly be given adequate historical and expository treatment in the compass of 267 pages. Having shown, to his own satisfaction, the position of religion in the East, the author applies the results to conditions in the West. Some of these comments of a self-styled disciple of Nietzsche may prove diverting. Postulating that national deterioration comes, not from immorality or loss of solidarity within a nation, but from the loosening of lines of caste and the consequent mixture of good and mediocre blood, he goes on to say: "A more noxious combination of races, or rather tribes, than those in the United States of America, it would be difficult to find." Of Christianity Mr. Kennedy says: "The Roman Catholic priest, who thinks for his flock, is a much more noble figure than the Methodist preacher whose congregation 'think for themselves.' It is gratifying to observe that the Church of England is every year approaching more and more closely to the Church of Rome in this particular respect. But Christianity must not be imposed on higher spirits who do not want it." It is probable that Mr. Kennedy is alone in his gratification at tendencies which other people do not appear to observe, and which, were they apparent, would simply be set down as back eddies in the onward flow of the movement toward a wider democracy and the diffusion of truth.

Some striking characteristics of Thackeray.

Mr. Lewis Melville, who has written understandingly and well, in books and magazine articles, of his beloved Thackeray, now collects a number of these fugitive papers into a handsome volume, "Some Aspects of Thackeray" (Little, Brown & Co.). Three entirely new chapters are added, dealing with "Thackeray and the Dignity of Literature," "Thackeray and the Newgate School of Fiction," and "Some First Editions of Thackeray." Among sundry other utterances of Thackeray on the dignity of his calling, somewhat in the Colonel Newcome vein and by no means free from platitude, we find the following: "The literary character, let us hope or admit, writes quite honestly; but no man supposes he would work perpetually but for money. Neither, probably, would he write perpetually for money and nothing else." Again, with a sense of the necessary part played by mediocrity in literature, he says: "Out of regard for poor dear posterity and men of letters to come, let us be glad that the great immortality number comes up so rarely. Mankind would have no time otherwise, and would be so gorged with old masterpieces, that they would not occupy themselves with new, and future literary men would have no chance of a livelihood." Mr. Melville's abundant quotations from Thackeray are apt, and generally enlivening, even if he does not

always indicate the exact source of the quotation. Among the "aspects" under which the great novelist is considered are those of reader and critic, where he nowise brilliantly shines, of balladist and of artist, where he is of course delightful, of parodist of the Newgate school of fiction, of friend to Dickens and warm eulogist of his works, of pen-picturer of eighteenth-century London, and so on. Numerous illustrations help to sustain the interest of the work.

Old times in Ohio.

The charm of pioneer life in the backwoods is felt in every chapter and almost every page of "A Buckeye Boyhood," from the pen of a Buckeye author of note, Dr. William Henry Venable, and from the publishing house of a Cincinnati firm, the Robert Clarke Co. From the infancy of the boy "Tip," who is unmistakably the chronicler himself, in the fourth decade of the last century, to the casting of his first presidential ballot for Lincoln in 1860, the homely and engrossing narrative holds the reader's willing attention through a variety of scenes and incidents such as every genuine American has some fading knowledge of, either from childhood experience or from ancestral tradition. The little log schoolhouse, with its uneven floor of puncheons and its rude door swinging on strap hinges, a door later to be burst in by a pale and consumptive Yankee schoolmaster with a fence-rail for a battering-ram, as the surprising sequel to a barring-out frolic, plays its familiar but always freshly interesting part in the rural history. The vast forest, with its delights and its perils, also furnishes its element of the adventurous and picturesque. A little later, the advent of the railway and the dazzling allurements of the wonderful city of Cincinnati enliven the narrative. But "Tip" came of a family with a passion for books, a family that gathered after supper around the evening lamp and enjoyed together the latest procurable good novel or biography or history or other readable and profitable work; and so we trace the nurture and growth of the future poet, historian, and novelist, whose early years he himself has so entertainingly described.

Romances of "Genoa the proud."

As long ago as 1766, Smollett in his "Travels through France and Italy" said of Genoa: "I had a curiosity to see the palaces of the Doria and Durazzi, but it required more trouble to obtain admission than I was willing to give myself." For this, or some other reason, it remains true that "Genoa the Proud" is one of the least known of all Italian cities. Hence it is worth while to consult Mr. Edgcumbe Staley's "Heroines of Genoa and the Rivieras" (Scribner), with its two dozen fine illustrations, mostly reproductions of little-known paintings housed in Genoese palaces. Unfortunately, the author has a passion for fine writing, and it sometimes leads him astray from the straight paths of fact. For example, in the concluding chapter, "Riviera Romances," he is betrayed into calling Lerici "the home of poets," after this fashion: "Villa Maccarini was Lord Byron's home — Villa Magni, Shelley's. Peace, beauty, and repose were in the atmosphere of the old-world town, slumbering in its wealth of ambrosial gardens. . . . Tears sprang copiously from the eyes of sorrowing peasant women, gathering kelp, who discovered, on July 22, 1822, two battered corpses, cast up by the turbulent sea at Bocca Lerici — they were John Williams and Percy Bysshe Shelley." Scarcely one of the statements of these resounding sentences is true. Shelley's house on the Bay of Lerici, when he lived in it, was called Villa Maccarini; since then, a third story has been added and its name changed to Villa Magni. Byron never lived in it, nor is there any record of even a visit there by him. The house is not located at the town of Lerici, nor amid any "ambrosial gardens," but on the rocky shore of San Terenzo, then as now a fishing-village of the rudest type. If peasant women wept over any "battered corpses," they were not those of Shelley and Williams (the latter's name, by the way, was Edward, not John). The "turbulent seas" of Bocca Lerici had nothing to do with the disaster which cost the lives of the poet and his friend; this occurred a short distance out from Leghorn, and the bodies were recovered (but not on the same day) near Viareggio, a point much south of the Bay of Lerici. When such well-known facts as these are dressed up out of all recognition, doubts naturally arise as to the author's accuracy in more essential, though less familiar, matters.

Labrador: its history and present state.

Mr. W. G. Gosling, in a volume of some five hundred and seventy-four pages on Labrador (Lane), has brought together a great deal of interesting information in regard to the history and the present state of that interesting region. The author tells us that his design has been "to preserve the knowledge of the incidents which took place in the past, and which are likely to have some value in the development of the country in the future." The design is a laudable one, and would be altogether praiseworthy were it not for the fact that much of the information in this bulky volume was already accessible in modern books. The very titles of Mr. Gosling's chapters— "The Norsemen's Visit to Labrador," "The Cabots," "Jacques Cartier," "Search for the North-west Passage," "The English Occupation," "The Moravian Brethren," "The Americans on the Labrador," "The Boundary Dispute," "Dr. Wilfrid Grenfell," etc.,—at once suggest sources that are conveniently accessible to every reader; and it must be said that Mr. Gosling adds little of value to the discussion of such mooted points as the landfall of Cabot, the voyages of the Northmen, the derivation of the name Labrador, and the much-discussed boundary question. The text is also disfigured by numerous typographical errors, such as "Rodisson" for Radisson, "Grosseliers" for Groseilliers, "Hearn" for Hearne, "Hudson's Bay" for Hudson Bay, etc.

BRIEFER MENTION.

The "Secret Journals of the Republic of Texas, 1836–1845" constitute a historical document of the first importance for the student of American History, who will welcome their publication by the Texas Library and Historical Commission as the principal feature of the first biennial report of that organization.

A selection of "The Poetry of Victor Hugo," made for school use by Messrs. Pelham Edgar and John Squair, is published by Messrs. Ginn & Co. The poems are classified, and include most of the widely-known pieces. The "glossary of names" is a useful feature of the apparatus, but the editors confess that they have been unable to trace some of the names to any source.

"Trobador Poets: Selections from the Poems of Eight Trobadors," is a volume of translations made from the Provençal by Miss Barbara Smythe, and published by Messrs. Duffield in their "New Mediæval Library." Bertran de Born, Arnaut Daniel, and Peire Vidal, are three of the poets whose work has been drawn upon. A considerable amount of explanatory matter accompanies the text.

Mr. Raymond Garfield Gettell, the author of an "Introduction to Political Science," has now given us "Readings in Political Science" (Ginn) as a companion volume. It is a compilation of a type made very familiar of late years in the field of educational publication. The selections are for the most part brief, for they number upwards of five hundred, and they are arranged in a systematic classification.

The Baker & Taylor Co. publish a volume by Miss Christina Pollock Denison, on "The Paracelsus of Robert Browning," which gives the text of the poem, with a commentary, and essays upon the life and philosophy of its subject. The activities here displayed seem a little belated, in view of the declining interest in Browning, but the book has a certain degree of educational usefulness, and will doubtless find its small special public.

The "Historical Atlas" which Professor William R. Shepherd has prepared for the "American Historical Series" of Messrs. Henry Holt & Co., is distinguished from most other works of its kind by the great variety and ingenuity of its selection of maps. A few that have especially caught our attention are the "Development of Christianity to 1300," the "Ecclesiastical Map of Western Europe in the Middle Ages," the maps of "Mediæval Commerce," that of the "Conquest of Peru," and that of the "Distribution of Races in Austria-Hungary." We should hardly know where else to look for these, or for some others of the rich collection now provided.

A school room in which the memorization of the printed page and compulsory silence are conspicuously absent, and in which the pupil's hands and eyes are active, is the ideal, for the first three years of school life, held forth by Professor Davidson of the State University of Maine. In a small volume, "Motor Work and Formal Studies: A Provisional Syllabus for the First Three Primary Grades," are given the results of two of his students, Frank G. Wadsworth and Winthrop H. Stanley, in a pioneer study of the proper correlation of such hand work as is generally associated with the kindergarten and the more formal studies during the first years of school life. To this study, given in the form of a syllabus, Professor Davidson prefixes an introduction warning teachers against too great rigidity and formalism of discipline, when carrying out such a scheme of work for young children.

The ninth "grove play" of the Bohemian Club of San Francisco, as given a month ago on the occasion of the Club's annual "midsummer jinks," was entitled "The Green Knight" — the words by Mr. Porter Garnett, the music by Mr. Edward G. Strickler. In the beautifully-printed book of the play, now before us, we have, besides the text, an interesting explanatory introduction, a synopsis of the music, a diagram of the outdoor theatre, and plates illustrating the costumes. The exhibit is most interesting, and makes one wish that he might have witnessed the festivities. Here is something which may almost be described as an original art-form, springing from its native environment, and lovingly shaped in accordance with an ideal purpose.

For young persons, and for those little conversant with books and libraries, Mr. Gilbert O. Ward's elementary manual on "The Practical Use of Books and Libraries" (Boston Book Co.) will prove a useful guide. Its eight chapters deal successively with the structure and care of a book, the printed parts of a book, the card catalogue, the numbering and arranging of books in public libraries, reference books, magazines, the use of the library in debating, and buying books. "Do not use a match, a lead pencil, or a handkerchief" for a book-mark, counsels the author; and he might have added to his list of undesirable markers known to juvenile readers, jack-knives, candy, and chewing-gum. In the book-buying chapter, his advice on subscription books is this: "Books sold by subscription or through an agent should always be bought very cautiously, and when published by unknown publishers are best let alone."

NOTES.

The title of Mr. William de Morgan's forthcoming novel has been changed from "Bianca" to "A Likely Story" — thus keeping up the De Morgan tradition for distinctive nomenclature.

"Legends of Long Ago," being an English rendering by Dr. Charles Hart Handschin of Gottfried Keller's "Sieben Legenden," is announced as the second volume of "The Abbey Translations," to be issued shortly by the Abbey Co. of Chicago.

Mr. William Winter's articles entitled "Shakespeare on the Stage," which have been one of the most interesting features of the "Century Magazine" during the past few months, are soon to be published in book form by Messrs. Moffat, Yard & Co.

The American edition of Professor Archibald Henderson's critical biography of George Bernard Shaw, which has been the occasion of a merry newspaper war between the biographer and his subject, is to be published by Messrs. Stewart & Kidd of Cincinnati.

Two biographies of Count Tolstoi are in press for early publication One of these, to be issued by Messrs. T. Y. Crowell & Co., is the work of Mr. Nathan Haskell Dole, whose translations of Tolstoi are well known. The other is a translation from the French of M. Romain Rolland, the author of "Jean Christophe," and will bear the imprint of Messrs. E. P. Dutton & Co.

Edwin Asa Dix, who died very suddenly last month at the National Arts Club in New York, at the age of fifty-one, was best known as the author of "Deacon Bradbury," "Old Bowen's Legacy," "Prophet's Land-

ing," "Quincy Baxter," a life of Champlain, and a volume of travels in the Pyrenees. He was also a frequent contributor to the magazines, and for a while was literary editor of "The Churchman."

The formation of a society for the elevation of literary ideals is reported from New York, with a membership composed of former associates and pupils of Mr. George Edward Woodberry, at one time professor of comparative literature at Columbia, and well known to the larger public as author of "The Inspiration of Poetry," "Makers of Literature," an excellent life of Poe, and several volumes of verse, with other works. It is to advance the ideals for which he, as a teacher of literature, stood, without that cordial support from the university authorities which he seemed to deserve, that the new association has been formed among his disciples and admirers.

Lord Tennyson is editing a volume of personal recollections and appreciations of his father by various writers, which Messrs. Macmillan will publish under the title "Tennyson and his Friends." The chapters include "Early Reminiscences," by Emily Lady Tennyson; "Recollections of Tennyson," by the Master of Trinity; "Tennyson and James Spedding," by Dr. W. Aldis Wright; "Tennyson and FitzGerald," by the President of Magdalen; "Tennyson and Thackeray," by Lady Ritchie; "Tennyson and Dean Bradley," by Mrs. Woods; "Tennyson and Music," by Sir Charles Stanford; "Tennyson and Science," by Sir Oliver Lodge; "Tennyson and Religion," by the Bishop of Ripon; and "Tennyson and Art," by E. V. B.

A great awakening in Texas to the needs and opportunities of its young but already vigorous State University is the object of certain important resolutions adopted last commencement by the alumni association of that institution. It is hoped that by thus arousing public interest, and by offering substantial prizes for the best plans and suggestions, architectural and educational, for the material and intellectual development of the University, a state institution of higher learning may be built up that shall adequately represent the nobler aspirations and ideals of the great commonwealth of Texas. The raising of a sum of at least $125,000 for the work in hand has been undertaken by the alumni association. The whole scheme, as described in a leaflet sent out by Mr. John A. Lomax, secretary-treasurer of the association, is of large dimensions, and its full realization must take years of concerted effort and generous expenditure.

A third of a century of decimal classification successfully applied to hundreds, and perhaps thousands, of book collections, both public and private, is what Mr. Melvil Dewey can now complacently look back upon. Thirty-five years, to be exact, have passed since the famous Dewey system, conceived and elaborated in its inventor's undergraduate years, was put forth to supply a manifest need among librarians; and now the seventh edition of the work, naturally much amended and enlarged, makes its appearance. The repeated overhauling and correcting of this standard work remind one of that German thoroughness and scholarly conscientiousness that every year produce so many new-old books, *umgearbeitet*, *verbessert*, and *vergrössert* by their infinitely painstaking authors. Obviously, no scheme of book-classification can long remain thoroughly up-to-date in all its details. New fields of learned research are constantly being entered upon, and each has its indispensable literature.

Announcement List of Fall Books.

The classified compilation given herewith as the prospective output of new books for the Fall and Winter season of 1911–12 is, we believe, the largest list of the sort we have ever published. Including the two departments of "School and College Textbooks" and "Books for the Young," which on account of lack of space we are compelled to carry over to our next issue, our list of Fall announcements this year comprises nearly two thousand titles, representing the output of sixty leading American publishing houses. This list has as usual been prepared especially for our pages, from the most authentic information to be obtained. As affording a trustworthy bird's-eye view, as it were, of the forthcoming publishing season, its interest and value to every bookbuyer — whether librarian, bookseller, or private purchaser — will be at once apparent. All the books entered are *new* books — new editions not being included unless having new form or matter. Some of the more interesting features among these announcements are commented upon in the leading editorial in this number of The Dial.

Biography and Reminiscences.

Life of John Ruskin, by Edward Tyas Cook, 2 vols., illus. in photogravure, etc. $6. net.—Autobiographic Memoirs, by Frederick Harrison, 2 vols., illus.—The Record of an Adventurous Life, by Henry M. Hyndman, $2. net.—An Illustrated History of Lady Emma Hamilton, by Julia Frankau, 2 vols., illus. in color, $150. net.—The Life of Edward, Earl of Clarendon, by Sir Henry Craik, 2 vols., illus. in photogravure.—Statesmen of the Old South, by William E. Dodd, $1.50 net.—The Philanthropic Work of Josephine Shaw Lowell, by William Rhinelander Stuart, illus., $2. net.—Life of Benjamin Disraeli, by W. F. Monypenny, Vol. II., $3.—Life of Gladstone, by John Morley, new and cheaper edition, 2 vols., $5. net.—Princess Helene von Racowitza, an autobiography, trans. from the German by Cecil Mar, new and cheaper edition, illus., $2. net. (Macmillan Co.)

The Life and Works of Winslow Homer, by William H. Downs, illus. with reproductions from Homer's paintings and sketches, $6. net.—Life and Times of Cavour, by William R. Thayer, illus. $7.50 net.—The Diary of Gideon Welles, with a memoir by John T. Morse, Jr., illus., $10. net.—The Life of Bret Harte, with some account of the California Pioneers, by Henry C. Merwin, illus., $3. net.—An American Railroad Builder: John Murray Forbes, by Henry G. Pearson, with photogravure portrait, $1.25 net.—Ebenezer Rockwood Hoar, a memoir, by Moorfield Storey and Edward W. Emerson, with photogravure portrait, $1.50 net.—The Autobiography of Sir Henry M. Stanley, edited by his wife, Dorothy Stanley, new popular edition illus., $2. net.—The Life of George Cabot Lodge, by Henry Adams, $1.25 net.—Walter Pater, by Ferris Greenslet, new revised edition, with portrait, 75 cts. net. (Houghton Mifflin Co.)

The Life, Trial, and Death of Francisco Ferrer, by William Archer, illus., $3. net.—Memoirs of Theodore Thomas, by Rose Fay Thomas, illus., $3. net.—Père Lacombe, the black robe voyageur, by Katharine Hughes, illus., $2.50 net.—Dr. Johnson and

Fanny Burney, being the Johnsonian extracts from the diary of Madame d'Arblay, compiled by Chauncey Brewster Tinkey, Ph.D., illus., $2. net. —Lincoln, Lover of Mankind, by Eliot Norton, illus., 75 cts. net. (Moffat, Yard & Co.)

Memories of Two Wars, by Brigadier-General Frederick Funston, illus.—Recollections, Grave and Gay, by Mrs. Burton Harrison, illus.—Robert E. Lee, Man and Soldier, by Thomas Nelson Page, new edition, revised and greatly enlarged, with photogravure portrait and maps.—The Great Duke, by W. H. Fitchett, 2 vols., $3. net.—Franz Liszt, by James Huneker, illus., $2. net. (Charles Scribner's Sons.)

My Own Story, by Princess Luisa of Tuscany, ex-Crown Princess of Saxony, illus.—Recollections of a Parisian, St. Poumiès de la Sibantie, under six sovereigns, two revolutions, and a republic, 1789-1863, edited by his daughters, A. Branche and L. Dagourt, translated by Lady Theodora Davidson.—Heroes of the Nations, new volume: Blucher, and the Uprising of Prussia against Napoleon, by Ernest F. Henderson, illus., $1.50 net. —An Artillery Officer in the Mexican War, 1847-8, letters of Robert Anderson, captain 3rd Artillery, U. S. A., with a prefatory note by his daughter, Eba Anderson Lawton, with portraits. —Sheridan and his Circle, by W. A. Lewis Bettany, illus.—Mary Tudor, Queen of France, by Mary Croom Brown, illus. (G. P. Putnam's Sons.)

The Great Empress Dowager of China, by Philip W. Sargent, illus., $3.50 net.—Intimacies of Court and Society, by the widow of an American diplomat, illus., $2.50 net.—Maurice Maeterlinck, a biography, with critical comments on his work, by Edward Thomas, $1.60 net.—The Life of Tolstoi, by Aylmer Maude, new edition, illus., 2 vols., $6 net. (Dodd, Mead & Co.)

The World's Leaders, edited by W. P. Trent, first vols.: The World's Leading Poets, by H. W. Boynton; the World's Leading Painters, by G. B. Rose; The World's Leading Conquerors, by W. L. Bevan; each with portraits.—The Empresses of Rome, by Joseph McCabe, illus.—The Life of Giorgio Vasari, by R. W. Carden, illus.—Napoleon I, a biography, by August Fournier, translated by A. E. Adams, new edition, with frontispiece and four maps. (Henry Holt & Co.)

The True Daniel Webster, by Sidney George Fisher, illus., $2. net.—Napoleon and his Coronation, by Frederic Masson, illus., by Myrbach, $3.50 net.—Heroes of Modern Africa, by E. Gilliat, illus., $1.50 net.—Life of James McNeil Whistler, by Elizabeth R. and Joseph Pennell, new edition, revised throughout and enlarged, illus., $3. net. (J. B. Lippincott Co.)

Napoleon and King Murat, 1808-1815, a biography from hitherto unknown and unpublished documents, by Albert Espitalier, translated from the French by J. Lewis May, illus., $4. net.—Sophie Dawes, Queen of Chantilly, by Violette M. Montagu, illus., $4. net.—The Vicissitudes of a Lady-in-Waiting, 1734-1821, by Eugene Welvert, translated from the French by Lilian O'Neill, illus., $4. net.—The Wife of General Bonaparte, by Joseph Turquan, translated from the French by Violette Montagu, illus., $4. net.—Madame de Brinvilliers and Her Times, 1630-1676, by Hugh Stokes, illus., $4. net.—Margaret of France, Duchess of Savoy, 1523-1547, a biography with some hitherto unpublished letters, illus.—Recollections of Guy de Maupassant, by his Valet, translated by Maurice Reynolds. (John Lane Co.)

The Life Story of J. Pierpont Morgan, an authorized biography, by Carl Hovey, illus., $2.50 net.— The Life and Labors of Bishop Hare, apostle to the Sioux, by M. A. de Wolfe Howe, illus., $2.50 net.—Their Majesties as I Knew Them, my personal recollections of the Kings and Queens of Europe, by Xavier Paoli, illus., $2.50 net.—The Court Series of French Memoirs, translated from the French and edited by E. Jules Meras, new volumes: Recollections of an Officer of Napoleon's Army; Memoirs of the Duc de Lauzun; each illus., $1.50 net. (Sturgis & Walton Co.)

Fifty Years of Public Service, by Shelby M. Cullom, illus., $3. net. (A. C. McClurg & Co.)

Serving the Republic, memoirs of civil and military life, by General Nelson A. Miles, illus., $2. net. (Harper & Brothers.)

Some Aspects of Thackeray, by Lewis Melville, illus., $2.50 net.—Memories of the White House, the home life of our presidents from Lincoln to Roosevelt, being personal recollections of Col. W. H. Crook, edited by Henry Wood, illus., $2. net.— Napoleon, by Arthur Hassall, illus., $2.50 net. (Little, Brown & Co.)

Life of Andrew Jackson, by J. S. Bassett, 2 vols., illus., $5. net.—Reminiscences of General Basil W. Duke, illus., $2.50 net.—Many Celebrities and a Few Others, a bundle of reminiscences, by William H. Rideing, illus., $2.50 net.—My Larger Education, being chapters from my experiences, by Booker T. Washington, illus., $1.50 net. (Doubleday, Page & Co.)

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Life of L. N. Tolstoi, by Nathan Haskell Dole, illus., $2. net. (T. Y. Crowell & Co.)

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